THE OTHER WOMAN:
EXPLORED THROUGH 100 YEARS OF FILM, THE PSYCHIC LANDSCAPE OF DREAMS, AND THE LIVED EXPERIENCES OF ANAÏS NIN AND SABINA SPIELREIN

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ABSTRACT

The Other Woman:
Explored Through 100 Years of Film, the Psychic Landscape of Dreams,
and the Lived Experiences of Anaïs Nin and Sabina Spielrein

by

Ginger Swanson

The purpose of this organic inquiry and alchemical hermeneutic study was to explore the nature, essence, and archetype of *the other woman* with the goal of understanding how and why women become involved in triadic relationships. The study seeks to comprehend the lived experience of the other woman, including her history, character, behavior, ideologies, and desires. This study explored how and why other women are *othered* (i.e., cast out or rejected) in society, and the resultant effects upon them. A further goal of the work was to understand the dynamics of the triadic relationship from the other woman's point of view and to find ways to ease the pain experienced by all parties involved in and affected by these often complex and problematic relationships, which can lead to severe suffering, alienation, heartbreak, and in extreme cases, even murder or suicide.

Although she has been with us for eons, the other woman's true identity has been all but erased from existence. She has been buried in the shadows of society's taboos, relegated to the role of the scapegoat, and burdened with carrying negative projections of an ill-begotten stereotype. Using Carl Jung's theories of the archetypes and complexes and James Hillman and Pat Berry's archetypal psychology, the researcher explored and contrasted the lived experiences of the other woman stereotype and the other woman

archetype portrayed in film over the last hundred years, as well as women in history, including pioneering feminist, Anaïs Nin, and the mother of depth psychology, Sabina Spielrein. The other woman archetype proved to be elusive because her identity has been mostly usurped by negative stereotypes. Further, the problems resulting from othering the other woman do not rest in the dyad or in the triadic relationship, but originate with the problem of the imbalance of masculine and feminine energy on the planet.

The researcher concludes with the hope that the other woman can be re-visioned as just "another woman," on an individuation journey towards the *Whole Woman* archetype.

Keywords: Affairs, Betrayal, Feminism, Film, Individuation, Infidelity, Othering, Whole Woman Archetype

Dedication

This work is dedicated to my father:

Eugene Royal Johnson

And, to my sons:

Jared Eugene Swanson and Ryan Landon Swanson

whose presence on this earth is my greatest gift.

And, lastly, to every soul involved in or affected by triadic relationships:

May you traverse the terrain with empathy, wisdom, and grace,

and rest in the knowing that you are not alone.

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love of engaging in philosophical discussions has always been an inspiration to me. Billye's steadfast love and caring presence in my life and the lives of my sons has been a most valued and cherished gift. The second is Ms. Christine Casey Logsdon, whom I wish to thank for her editing assistance and for the friendship that has evolved through the many fascinating conversations we have shared along the way—most often on the subject of feminism! These amazing women have informed, inspired, and encouraged me in my work, and I am grateful to them.

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With deep appreciation, I also thank my family and many precious friends who have encouraged and supported me in my work. You are ever dear to me and I am grateful for you and your presence in my life. Lastly, I wish to thank all of the women and men involved in triadic relationships who have so generously and vulnerably shared their stories with me, including their joy, pain, sorrow, and love.

My love goes out to all—so much love. *Ginger*

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The style used throughout this dissertation is in accordance with the *Publication Manual of the American Psychological Association* (6th Edition, 2009), and *Pacifica Graduate Dissertation Handbook* (2013-2014).

Chapter 1
The Other Woman Dissertation Proposal

Purpose Statement

The purpose of this organic inquiry study is to explore the nature, essence, and archetype of *the other woman* with the goal of understanding how and why women become involved in triadic relationships and to comprehend the lived experience of the other woman, including her history, character, behavior, ideologies, and desires. A triadic relationship in this context is where a third person becomes involved with an individual already paired in an existing dyadic relationship. This study will also explore how and why other women are *othered* (cast out or rejected), in society, and the resultant effects, if any, upon them. This research also seeks to understand the interiority of the other woman from a depth psychological perspective as revealed in literature and film and through the dream portal, and to re-vision and re-imagine her and her role in the triadic relationship, and society. This research will explore and contrast the other woman stereotype and the other woman archetype, and investigate the representation of the other woman and triadic relationships in early film and 20th-century literature. The goal of this work is to understand the dynamics of the triadic relationship from the other woman's point of view and to ease the pain experienced by all parties involved in and affected by these often complex and problematic relationships that can lead to severe suffering, alienation, and heartbreak; and in extreme cases, even murder or suicide.

Researcher's Interest in the Topic

I understand the heartache and heartbreak of *the other woman*, because I was the other woman. I became involved with a married man and came to understand the pain of being the other woman in ways I couldn't begin to conceive without having personally

experienced it. I was also *the wife* of a man who became involved, or more mildly stated, smitten, with another woman while we were still married. Although both roles were filled with challenges and heartache, the pain I experienced as the other woman seemed a thousand-fold more excruciating than the pain I experienced while inhabiting the role of the wife. While in the role of the other woman, I endured nearly three years of being in relationship with a married man who claimed to be in the process of divorce and whom I eventually discovered was inundated with unresolved issues. The relationship awakened me to how I had personally "othered" the other woman, and how harshly I had behaved toward the other woman before walking in her shoes. When I became that which I othered, and felt the projections from many self-appointed morally superior folks who behaved much as I once had, I realized how cruel the behavior of othering could be.

Between society's projections cast upon me as the other woman, real or imagined, and my partner's inability to move though his divorce without creating or involving himself in one drama after another, I experienced long periods of tormenting heartbreak, which stirred and exacerbated my childhood abandonment wounds. During this time, I became increasingly aware of stereotypical images of the other woman. They were everywhere—in conversations among women and in literary works, media, and film. I observed in Classic Hollywood Cinema how the other woman would almost, if not always, end up ill, destitute, or dead. I believe that the Hays Code (see definition of terms) contributed significantly to the negative representation of the other woman in Western culture, as it controlled film content in accordance with the ideologies of its creators, who were strongly aligned with Christian doctrine regarding the sanctity of

marriage. References to the other woman differed dramatically in literary works because they weren't encumbered by such controlling influences.

Had I not been engaged in the study of Carl Jung's work on individuation, I most likely would *not* have become the other woman, for I had bought into the negative stereotypical depiction, and I detested her. I struggled severely with the moral dilemma, but yielded to this man's persuasiveness and convinced myself the relationship was serving my soul—our souls. I made a decision to stretch beyond the dictates of society and honor our sacred relationship. I loved him as I had loved no other—and I believed in him. It was through this relationship that I came to understand how a man as intellectually and spiritually accomplished as Carl Jung could and likely would have been deeply troubled by the impact and effect on Toni Wolff as a result of her role as the other woman in his life.

Many times throughout nearly three years of this man's promise of a divorce without delivery, I questioned my judgment, his integrity, and his ability to truly inhabit our relationship. It seemed his divorce became a crutch—an excuse for not showing up on important and meaningful occasions and holidays. I loathed myself for getting into and remaining in the relationship, yet ending it seemed impossible. His proclamations of love captured me and lured me back in every time I vowed to end the relationship. He repeatedly betrayed not only me but himself as well, and I began betraying myself—by staying when I should have left, and by allowing him back in to my life when it was obvious his actions didn't match his words. Slowly, I began to realize that there was much more holding him back than his divorce, and much more keeping me in the relationship than him. There was a force that wouldn't let me leave.

This unexplained force came to the surface when Dr. Lionel Corbett tended a dream for me in a class at Pacifica Graduate Institute. During the class break, Dr. Corbett suggested that I was working on understanding my father's relationships through this relationship (personal communication, 2010). I immediately said, "No!" my *crude crocodile* reaction (see definition of terms) quick in defense of my father. Dr. Corbett offered a gentle and sparkling little smile, "Just a thought," he said. This thought had never occurred to me, although my father had been (unofficially) married five times, and two out of the five were direct moves from the wife to the other woman—who became his next wife. It was through my dream tended by Dr. Corbett that I realized something I had never considered—the influence of the ancestral line of triadic relationships in my family. This dream tending experience inspired me to deepen my research even further, as I hoped to gain an understanding of the roles of the ancestors, both familial and archetypal in triadic relationships. Additionally, I honor dreams as sacred medicine for I owe many insights and much healing to the dream and the dream image, thus my desire to deepen my work in the dream realm.

Regardless of ancestral influences and conscious or unconscious motives for my having entered into a triadic relationship, there are no words to describe the alienation, devastation, torment, and heartbreak I endured. This is the plight of many women (and men) who find themselves involved in such relationships. My depth psychological work is first and foremost dedicated to them, their safety, health, and wellbeing. Although this work may also speak to parties involved in triadic relationships wherein there is no evident suffering, it is dedicated to tending the souls and healing the pain of those who suffer.

Relevance of the Topic for Depth Psychology

This depth psychological exploration into the lives of the other women is necessary and relevant to the field of depth psychology as the open exploration of this taboo topic could reveal truths unknown, undiscovered as of yet, and ultimately serve to heal individuals wounded in triadic relationships, their families, and extended relationships. This study will also expand depth psychological principles into broader disciplines and sectors of society, including women's studies, feminism, and film studies. I also hope that this work will bring to awareness and help sever society's tendency to other the other woman, starting with the exploration of how women other one another, and the resultant unconscious destruction among sisterhood as a result of othering. Also, by understanding individuals in triadic relationships and bringing them out of the shadows of shame—and into consciousness where they can be explored—their history, character, and desires may be re-visioned and re-imagined, and the light and dark sides of the archetypes at play can be acknowledged, mythologically understood, and explained. Doing so may alleviate not only the pain of those in the triadic relationship, but also the pain of their families and friends, and culture and society.

By delving into the unconscious via the dream portal of the other woman, ancestral influences, psychological motives, and emotional drives may be revealed and understood. Further, by transferring the results of the uncovered work into an imaginal and fictionalized mythological story telling sphere, a healthy space may be consciously imagined and created for the other woman in the realms of the re-visioned archetype—a shelter away from the sole confines of the negative projections in the historicity and shadows of the stereotype. This work is also relevant to depth psychology, as by bringing

the other woman's lived experience to consciousness, it is possible that society's collective shame over failed marriages, broken families, and shattered dreams could be recognized and authentically explored to see if the blame and shame resulting from unresolved issues and relationship failures has been mistakenly displaced and cast onto the other woman.

The other woman is a deeply ingrained taboo subject encumbered by a relentless negative stereotype. Her archetypal image is all but lost and must be rediscovered or re-visioned and re-imagined to serve her soul. That is the essence of my work.

Literature Review Introduction

I begin the literature review with a brief introduction to each of the four areas of research, and then move to offering an expanded discourse on each of the four categories.

Literature relevant to the topic.

This literature review is comprised of the following four sections:

1. Film and Structure
2. Story and Psychologies of Character
3. 20th-Century Literature and Hollywood Films
4. Dreamwork

The works I have and will continue to explore are not gender specific, but reflect masculine and feminine archetypal perspectives with interchangeable gender roles. Gender is not the focus, but rather the portrayal of light and dark aspects of archetypes in the story.

Film and structure introduction.

As an undergraduate, I majored in film and media studies at the University of California at Santa Barbara. As film students, we were required to analyze films from a variety of cultures in many genres. Film students are also told that if we want to make it in Hollywood, we have to follow basic formulas for writing. With his book, *Story* (1997), Robert McKee made a fortune advising aspiring screenwriters on how to write for Hollywood. Because I am a believer in strong character development as the primary quality in great writing, I find the pure and simple little depth psychological sentence, "Character is self-knowledge" (p. 386), to be the greatest lesson in his book. But even the strongest characters in the world will go unnoticed unless they establish a foundation upon which to stand and be heard, and that is where structure comes in—which you must have to make it in the mainstream film market.

In this section, I explore the structure, differences, and archetypal understanding of characters, and compare Joseph Campbell's (Campbell & Moyers, 1988) hero's journey with Kim Hudson's (2009) virgin's promise. I also explore feature films representing the other woman from the Classic Hollywood Cinema era, progressing to feature films representing the other woman today. Along with the *death to the dream* taboo in film, is the *death to the other woman* taboo, reinforced in Classic Hollywood Cinema (an era spanning from the 1920s to the 1960s) due to the censorship of the Hays Code, which was in effect from 1930 until 1968.

Film and structure are important aspects of my work as it is my ultimate desire to bring depth psychological concepts to the public via film.

Story and psychologies of character introduction.

The majority of my research will be explored in this section of the literature review. I borrow the story and characters found in *A Streetcar Named Desire* (1947) from the literary works of playwright, Tennessee Williams (adapted to film in 1951 by Feldman and Kazan), and seek to examine and illuminate the convoluted triad in his story with a depth psychological lens. I chose the works of Williams because within his characters, soul is found—albeit flawed. I apply previously established depth psychological theories and concepts to Williams's characters, woven into the web of triadic relationships. I also explore psychological aspects of characters found in Carl Jung's concept of the archetype, James Hillman and Pat Berry's theory of archetypal psychology, and Glen Slater's understanding of film from an archetypal perspective. I am further informed by Adolf Guggenbühl-Craig and Martha Stout's work on sociopathy; Arthur Colman's conceptions of scapegoating; Ginette Paris's work on understanding heartbreak; Patrick Carnes's theory on betrayal bonds; and Robert Solomon's work on passion and emotions.

Early 20th-century feminists and Hollywood films introduction.

Included in this section are the writings of Anaïs Nin, Simone de Beauvoir, and Toni Wolff. I explore the lived experience *as* the other woman of Nin, Beauvoir, and Wolff, including researching the biographies, novels, and film works resulting from the writings of these three pioneering women. I also explore the works and philosophy of Luce Irigaray and her phenomenal works on the other woman and sexual difference, Marilyn Yalom's writings on the origins of courtship going back to the 12th century, and Marianne Williamson's work on the problems of inequality between men and women. I

move to discuss the masterpieces of Alice Walker with a focus on both her literature and film accomplishments, and segue to a discussion on Hollywood Films.

Dreamwork introduction.

I explore dreams of the other woman through the dreamwork discoveries of Sigmund Freud and Carl Jung. I traverse from Freud's *unconscious* to Jung's *collective unconscious*, employing Freud's *free association* and Jung's *active imagination* and *amplification*, while engaging in Stephen Aizenstat's theory and practice of *dream tending*. I end with dreamwork, as it serves as the portal to the unconscious and to the depths of soul.

Literature Review Expanded

Film and structure.

I am interested in cinematic story telling that reveals the deep interior of the feminine character and believe this possible by following Kim Hudson's lead in *The Virgin's Promise* (2009). Joseph Campbell's work *The Hero with a Thousand Faces* (1949/2008) is extremely insightful; however, I believe there are problems with Campbell's hero's journey. The primary problem is that it is written from a masculine perspective for a masculine journey; his structure does not serve the deep interior of the feminine. To follow Campbell's work is akin to a woman dressing like a man to fit the role of hero. The feminine story is an interior story and requires a different structure—an expanded structure—not exclusive of the hero's journey.

Most films, perhaps with the exception of art, avant-garde, and expressionist can be broken down into beats that coincide with the beat structure discussed by Joseph Campbell in the hero's journey, wherein

> a hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (1949/2008, p. 23)

The hero archetype rules in the film world, where the quest is almost exclusively a hero's journey. There are differing beats, however, that are necessary to convey interior stories, particularly feminine stories. Kim Hudson doesn't challenge the prevailing and popular hero's journey, but encourages filmmakers to embrace it *and* to engage with the virgin's archetypal journey. This is a way of story telling that considers the interior journey from a feminine perspective. In Hudson's work, the masculine Hero is contrasted against his shadow—the Coward, whereas the feminine hero, the Virgin, is contrasted against her shadow—the Whore. The primary difference between the Hero's journey and the Virgin's journey is that "the Virgin shifts her values over the course of her story to fully be herself in the world. The Hero is focused on developing his skills to actively do things that need to be done in the world" (2009, p. 21). It is my belief that the ability to fully be herself in the world may be what the other woman lacks and needs. Traversing this feminine journey with the other woman as she interchanges roles from Virgin to Whore and vice versa, and, from Other Woman to Wife and vice versa will be interesting, indeed.

There is much richness in Campbell's work to draw upon, beyond his hero. As Campbell recognizes, "refusal of the summons converts the adventure into its negative" (2001, p. 49). He also explores male-female Gods (p. 131), which renders deep thought on the matter of the imbalance of masculine and feminine energy. Campbell's work taps into and through layer upon layer of that material rumbling beneath the surface, ready to rise upon being summoned. In this regard he is James Hillman's kinsfolk. Both are

relentless when it comes to exploring deeply buried archetypal figures, patterns, symbols, and images.

Hillman borrows from Jung's work while integrating Campbell's as he explores and explains his archetypal perspective, from behavior to images to consciousness.

> The archetypal perspective offers the advantage of organizing into clusters or constellations a host of events from different areas of life. The archetype of the hero, for example, appears first in *behavior,* the drive to activity, outward exploration, response to challenge, seizing and grasping and extending. It appears second in the *images* of Hercules, Achilles, Samson (or their cinema counterparts) doing their specific tasks; and third, in a style of *consciousness*, in feelings of independence, strength, and achievement, in ideas of decisive action, coping, planning, virtue, conquest ion (over animality), and in psychopathologies of battle, overpowering masculinity, and single-mindedness. (1975, p. xx)

Following Jung's archetypes, Hillman's archetypal psychology as theoretical lens combined with Campbell's and Hudson's work and beat structures for exterior and interior stories, respectively, offers a grounded foundation upon which to begin developing my documentary—but the worthy story starts with soul. That is where my beloved teacher Tennessee Williams comes in and helps inform depth psychology from a film perspective through character. (Although leaning toward theatre and film as examples to learn from, it is first and foremost important to remain cognizant of the needs of the actual participants in this study, as well as other woman in society. I approach the subject with this sensitivity in mind.)

The most important consideration with regard to creative representation of the stories and experiences of the participants in my study is the manner in which they are approached and exposed. The discovery and unveiling of the other woman must be done with extreme skill and care, and to do so in the form of film presents three (initial) major challenges:

1. The first is to bring her out in a soulful way, which could occur upon unveiling her archetypally, while acknowledging the stereotype.
2. The second challenge is to find a way to restory the stories of the other women and their emerging dream content, and to do so within a structure that honors every story regardless of its moral disposition.
3. The third challenge is to create a short documentary in an educational manner for an audience that is not versed in dreamwork or depth psychology.

These three challenges can be met by building upon the depth psychological principles and film-making considerations discussed herein, and by being "present" and yielding the wisdom that comes not only with personal experience, but also with a soulful and human sensitivity for this important unveiling work.

Story and psychology of character.

This is the area of discourse where I most borrow from and lean into the works of Tennessee Williams, who challenged the taboos of his day by exploring insanity and sexual misconduct in the public sphere.

The taboo subjects of insanity and sexual misconduct were approached in ways that only a writer with the skill and gravity of Tennessee Williams could at the time, for such delicate and volatile topics had to be cautiously approached. The taboo of the other woman is hidden beneath the taboos of insanity and sexual misconduct in Williams's work. The other woman remains in the shadows—*she is there*—however, in a convoluted

fashion, and painfully so. Williams approached all three taboos in his play turned film, *A Streetcar Named Desire* (1947), wherein a couple's life is disrupted upon the arrival of Blanche DuBois, the disturbed sister of the pregnant Stella who is married to Stanley, a brutish man on the edge of sociopathy, evidenced by his rape of the unraveling Blanche after accusing her of wanting it all along. Scholar and author of *The Broken World of Tennessee Williams* (1965), Esther Jackson, recognizes and discusses the danger of approaching taboos, "For with the use of insanity as an interpretative instrument, the playwright risks invalidation of his vision. The modern spectator—at least at conscious levels of response—feels himself the moral and intellectual superior of a deranged protagonist" (p. 47). I believe it is in my best interest to consider Jackson's observations and follow Williams's lead when revealing the taboo topic of the other woman—especially when exploring and presenting the re-visioned or re-imagined other woman in film.

It is through the framework of Williams's *Streetcar* and its triadic relationship that I present thoughts and concepts of several influential thinkers and teachers who have contributed significantly to the field of depth psychology. The heart of this section is the essence of one's character, which the story follows; and the discovery of what happens—or doesn't—when within ourselves, we meet the antithesis of ourselves. The focus herein appears to be on Stanley, as is so often the case in triadic relationships, where the pulse of energy is projected upon the male and his actions during his involvement with both a marriage partner and a lover. What are less obvious, however, are the equal tragedies that occur for all three parties in the triad. For as depicted, if we played the movie/scenario forward, the likely outcome would be for Stanley to continue his cowardly bullying

behavior, as the alienated Blanche descends into the underworld, while the upsets of those in the role of the wife, such as Stella, diminish, along with their life, into a state of passivity. This may be the likely outcome of many such scenarios unless there is a new story, a new myth, and a re-visioned archetype, not only of the other woman, but also of the preexisting partner or wife, and the male.

We are attracted to stories such as Williams's *Streetcar* because they reveal to us that which is alive in our unconscious, including the dark side of our being. The play or film, similar to the dream, brings our collective unconscious into consciousness, where the archetype and archetypal eternal is exposed. In the film adaptation, Williams's characters Blanche (played by Vivien Leigh), Stella (Kim Hunter), and Stanley (Marlon Brando), bravely reveal the dark aspects of the archetypes when Blanche becomes the other woman to her sister Stella upon being raped by her brother-in-law, Stanley. Blanche cannot escape him, nor can she escape her impending insanity. The woman is buried in taboos—sexual misconduct for having been a fallen woman before retreating to live with her sister, her loss of sense of reality and fall to insanity, and her undeniable role, albeit convoluted, as the other woman.

It is through the dark stories that we are pulled across the borders of safety and into the abyss of the unknown, where the soul struggles and rises and falls. "Soul arises when the universal meets the unique, when depth is sounded, and open wounds begin to scar over with the skin of reflective engagement," says Glen Slater (cited in Hillman, 2005, p. xvii). Slater teaches and speaks to the heart of the soulful filmmaker and draws us into the depth psychological condition and archetypal significance of the story. Hillman keeps us on task with the archetype, and the image—the language of film—and

inspires us to expand our thoughts even further by suggesting, “A melody can be an image” (personal communication, 2010). Hillman constantly provokes us to wonder, reflect, and deepen into soul. My love for Williams stems from seeing and feeling the deepening of soul in his work through his wounded characters.

In his essay, “Archetypal Perspective and American Film,” Glen Slater discusses soul quality in film: “American films of note very often show flawed protagonists whose wounds resonate with the shadows of the culture and whose characters are more colored than merely transformed by their underworld experiences” (2005, p. 17). In the limited inquiry into my subjects thus far, I have already observed cases in which the other woman appears to be this flawed protagonist whose wounds resonate with the shadows of culture. Slater couldn’t have offered filmic terms that describe her better.

In the course of this work there has been and will continue to be the need for tending the wounded soul. In this regard, *Heartbreak* (2011), from the works of Ginette Paris, can assist. Paris offers insights and expert advice on the process of neurogenesis and individuation and how they can help heal the heart. Along with recognizing the emotional healing aspects of physical movement, Paris helps us to understand the healing functions of rage and humor.

> Rage and humor are fundamental psychological moves that can help us out of depression: to laugh at oneself or at a funny situation is a sure sign that one is coming out of the inferiority feeling, out of one’s egocentric preoccupation. To laugh is to take distance, and to gain perspective one has to move out of the depressive pit. (2011, pp. 13-14)

Paris understands heartbreak and loss of love and offers practical ways of managing through it. Hillman discusses love as a method of seeing through, of going deeper. He says, “Love, too, can be a method of psychologizing, of seeing into and seeing

through, of going ever deeper" (1975, p. 136). To move from stereotype to archetype, one must go deeper, for it is in the ego where the stereotype is manifested, but in the depths of psyche where the archetypes dwell.

The flawed protagonist in *Streetcar* is Blanche, only she doesn't go on a hero's journey, she goes on a trip to the underworld, the asylum, or limbo, the first circle of hell. However, unlike the pilgrim in Dante's story, Blanche has no guide, until the kind gentleman from the asylum leads her out of Stanley and Stella's house and into the abyss, as Dante's pilgrim was led by Virgil:

> "Let us go, the long road urges us."
> He entered then, leading the way for me
> Down to the first circle of the abyss.
> (trans. 1984, p. 98)

There is a helpless nature to the souls stuck in this abyss. In the rawest sense, Williams exposes the imperfect depths of humanity in his characters—the ignorant, vulnerable, pathetic, and cruel, along with the naked and ugly. Hillman pushes us to explore the soul of all—he forever pushed—and he pushed hard with difficult yet deep and profound ideas and concepts. On soul making, Hillman asked, "we curiously balk over distinguishing soul from human being. Is this because we do not allow anima her independence?" (1975/1992, pp. 174-175). The tangled triad in *Streetcar* represents the damage caused by the suppression of the feminine—from Elysian Fields all the way to the asylum.

Hillman taught what Williams showed us:

> Is this the fundamental intolerance of human psychology: its inability to admit the distinct reality, the full reality, of soul, so that all our human struggle with imagination and its mad incursions, with the symptoms of complexes, with ideologies, theologies, and their systems, are in root essence the unpredictable

> writhing movements of Psyche freeing herself from human imprisonment? (1975/1992, p. 175)

This dehumanizing aspect in Hillman's exploration is as appropriate for Stanley as it is for any one of us. Williams's work prompts his audiences to psychologize—to consider the characters and their plights in a reflective way. This is what I hope to prompt audiences to do when presenting the other woman. The depth psychological work becomes exponentially more powerful when audiences are able, consciously and unconsciously, to move to a deeper level. As Hillman theorized,

> *psychologizing goes on whenever reflection takes place in terms other than those presented.* It suspects an interior, not evident intention; it searches for a hidden clockwork, a ghost in the machine, an etymological root, something more than meets the eye; or it sees with another eye. It goes on whenever we move to a deeper level. (pp. 134-135)

Williams offered less than obvious evidence as to the inherent underlying psychopathic nature of his character, Stanley, which is ironically concealed within his cruel and remorseless behavior. He thinks only of himself but disguises it by feigning a caring family man. Stanley is a great actor. Psychiatrist Adolf Guggenbühl-Craig describes two male psychopaths, one a successful businessman, the other a brutal murderer: "Both men could act as if they *cared for others.* You might say they were highly talented actors to whom noble gestures came easily" (1980/2004, p. 45). Both Williams and Guggenbühl-Craig's work brings to our awareness the emptied souls, the psychopaths, and the sociopaths, inherent in society.

Stanley's cruel behavior and rape of Blanche demonstrates that of an individual on the thin line—if not over the border—of psychopathy. He fits the profile Guggenbühl-Craig describes:

> We notice that sexuality in psychopaths appears less complicated and problematic than in so-called normal individuals. Uncomplicated, yes, but also impersonal and unloving, a primary indication of a lack of eros. The physical act, sexuality as a biological phenomenon, presents the psychopath with no difficulties and may even be pronounced. (1980/2004, p. 115)

When researching subjects in the triadic relationship, it is likely that I will discover the narcissist, and possibly even the sociopath or psychopath. It is important that they are understood—or that we at least understand their character. My research thus far has revealed that many triadic relationships start with a lie—a natural for the sociopath without a conscience. Martha Stout and Robert Hare have studied the behavior of sociopaths extensively. In her book, *The Sociopath Next Door*, Stout quotes Hare: "Everyone, including the experts, can be taken in, manipulated, conned, and left bewildered by them. A good psychopath can play a concerto on *anyone's* heartstrings… Your best defense is to understand the nature of these predators" (2005, p. 12). Stout adds,

> Narcissism is, in a metaphorical sense, one half of what sociopathy is. Even clinical narcissists are able to feel most emotions as strongly as anyone else does, from guilt and sadness to desperate love and passion. The half that is missing is the crucial ability to understand what other people are feeling. Narcissism is a failure not of conscience but of empathy, which is the capacity to perceive emotions in others and so react to them appropriately. The poor narcissist cannot see past his own nose. (p. 127)

Guggenbühl-Craig opines, "psychopathy is not so much a deficiency of morality as it is crippled eros" (2004, back cover). *Streetcar's* Stanley appears to have a crippled, if not corrupted, ego.

Williams brazenly puts the underbelly in front of our nose, where Stanley represents the shadow side of Dionysus and causes the complete unraveling of Blanche. Even as Blanche sinks deeper and deeper into the abyss, Stanley makes no apologies for

his behavior. This is a direct reflection of the author's deliberate choice of character. Williams's authenticity in revealing the psychopathic quality in Stanley leaves us with an eerily uncomfortable feeling. Adding to the discomfort is that we, the audience, witness the lived experience of Blanche as she is taken out of the house and led to the asylum—an outcome that could have been different had Stanley chosen to be a hero rather than a coward.

Arthur Coleman explores the role of the victim in *Up from Scapegoating* (1995). Coleman writes, "The individual who assumes the scapegoat role always feels victimized" (p. 16). The role of true scapegoats is that of a most challenging fate, for society shuns them, and won't accept responsibility for creating them, let alone acknowledge their contribution to humanity. Because the other woman is so often rejected by society and cast into the shadows, caught in the web of love or her perceived web of love, she is often relegated to suffering in her own private and tortured world—a circle of unrelenting hell, which when in the throes of emotions can lead one to feel victimized. Dr. Patrick Carnes's work on breaking free of exploitive relationships also comes into play in triadic relationships. In Carnes's book, *The Betrayal Bond* (1997), he explains how bonds are created between people with betrayal as the basis. With this awareness, one can recognize the unhealthy bond and learn how to break free of it. That could help save souls from the severity of the trip to asylum as in Blanche's case; or, for many of us, it could spare us from entry into the dark recesses of the underworld, resulting in depression and various pathologies.

In *Eros and Pathos: Shades of Love and Suffering* (1989), Aldo Carotenuto addresses suffering, abandonment, psychological maturity, and the sentimental bond.

"Where a sentimental bond is concerned every gesture assumes a wider meaning: a kiss, a caress, a word, everything is magnified by our psychic investment in the other" (p. 72). In *To Love, To Betray* (1991/1996), Carotenuto explores the dark and light sides of betrayal and betrayal's inevitability in life. He also explores states inducing emotions that are associated with betrayal and identifies jealousy as conceived post birth, and silence as a "crushing and powerful weapon" (p. 79). The other woman, often left alone while her presumed love leaves to attend his "other life/wife," may stifle her emotions in the name of preserving her place in the relationship with hopes of obtaining a healthy relationship in the future—a future that rarely, if ever, comes. This is destructive to her sense of worth. Carotenuto explores the condition people find themselves in as inevitable and offers no victims in his portrayals. Robert Solomon informs us on the different aspects of love and explores loving, being in love, and the phenomenon of romantic loving in his book, *About Love: Reinventing Romance for Our Times* (1988).

In *Not Passion's Slave: Emotions and Choice* (2003), Solomon explores the causes of emotions beneath the triggers that provoke them. He writes, "The cause of an emotion is whatever event, state of affairs, thing, or person incites the emotion, whether or not this has anything to do with what the emotion is about" (p. 63). The possible emotional confusion experienced by the other woman may be more deeply explored in Solomon's writings on passions and emotions. In *What is an Emotion?* (1984), Solomon explores sensation, psychological factors, and inward and outward expressions of emotions, and claims they are intruders. The other woman can be complex laden; by identifying with the emotive drives, the complexes may be understood and diffused, or released, all together.

In *Old Fool and the Corruption of Myth* (1991/2006), Guggenbühl-Craig explores the destruction one sided myths can cause. His valuable insights contribute significantly to this work, as there exists the danger of recognizing only the light side of a mythical figure, while denying the existence of the dark. Without a formal depth psychological education, Williams demonstrates the existence of both in his characters. Williams doesn't believe in villains or heroes but considers the circumstantial influences in life that affect a man's nature.

> I don't believe in "original sin." I don't believe in "guilt." I don't believe in villains or heroes—only right or wrong ways that individuals have taken, not by choice but by necessity or by certain still-uncomprehended influences in themselves, their circumstances, and their antecedents. (1944/1978, p. 91)

The thin line between Stanley's behavior and sociopathy prompts us to reflect upon our tendency toward what Hillman refers to as pathologizing. Hillman explains, "psychopathology from the archetypal perspective means that *specific* psychopathologies belong to the various myths and operate as inalienable functions and images within them" (1975/1992, pp. 103-104). He adds, "Psychopathology, in general, refers to singleness of vision or an ignorance of fantasies that are always playing through all behavior" (p. 104), as is demonstrated through Stanley, and possibly many individuals involved in triadic relationships. Hillman (1972) adds a healing perspective, "Psychopathology reimagined may also give a mythical background to those areas we have profaned and debased with the term 'perversion'" (p. 195). A mythological approach offers the possibility of reuniting the profane with the sacred, the behavior with its mythical meaning" (p. 195). Mythically and archetypally speaking, Stanley is what Stanley is—an unbridled Dionysus—no excuses, no apologies. If we look at Stanley through the lens Hillman suggested, we might be able to distinguish the mythical from the perverse in his behavior.

By associating with the behavior mythically, it can be intellectually understood, and although it may not alleviate the pain for those directly engaged and in the throes of eros energy and triadic relationship complexes, it may help those near and dear to them to understand and cope. With a mythical awareness, accompanied by an archetypal exploration and expanded understanding of the forces and dynamics at play, one may help relieve or reduce burdens of strife for all in and around the triadic relationship, instead of adding to the pain and strife by harshly judging those involved in triadic relationships, which can add dramatically to the tension and torture experienced by those in the situation.

In summation of the depth psychological exploration of characters in Williams's *Streetcar,* it seems plausible to say that Stanley is Williams's vehicle for bringing awareness of innate character flaws to an audience, which in turn allows for greater understanding, and connection. Through Stanley we see just how fragile the other woman Blanche is, and we see how Stella is torn between believing her sister and her husband. The unhappy ending is atypical of films produced in the Classic Hollywood Cinema era; however, the end is in alignment with that required for individuals with questionable moral character as defined by the Hays code. Additionally, the unhappy ending offers the most powerful opportunity for an audience's internal reflection. These are the theatre pieces and films that sit with us—stir us—and prompt us to think more deeply about life and the plight of others. With deep appreciation for Tennessee Williams's work, I conclude my exploration into the psyches of the *Streetcar's* characters, Blanche, Stella and Stanley, and move on to further discuss the works of James Hillman.

James Hillman turns to soul making language and concepts in his work and advises on psychologizing, "Psychologizing does not mean making psychology of events, but making psyche of events—soul-making" (1975, p. 134). As a filmmaker, psychologizing in Hillman's terms is what I wish to do, starting with the other woman and her dreams. Speaking in archetypal terms, Hillman tells us that our pathologizing is the work of the Gods, a divine process working in the human soul. "What I am asking you to entertain is the idea of the sickness in the archetype—and this is not the same as the archetype of sickness" (2007, p. 135). Hillman's archetypal psychology, which he developed with Patricia Berry, invites us to see that it is not the good or evil person at work or play; it is the Gods. Comedies and tragedies are repeatedly played out on the stage of human life as the archetypal Gods and Goddesses play out old myths in an attempt to get our attention.

> Within the affliction is a complex, within the complex an archetype, which in turn refers to a God. Afflictions point to the Gods; Gods reach us through afflictions. Jung's statement—"the gods have become diseases; Zeus no longer rules Olympus but rather the solar plexus, and produces curious specimens for the doctor's consulting room"[65]—implies that Gods, as in Greek tragedy, force themselves symptomatically into awareness. (p. 104)

Hillman uses the Gods and Goddesses as vehicles that reflect psychological states of a human being. The Gods and Goddesses represent archetypal aspects of a being. My concern with archetypal psychology is that it may inspire people to excuse less than desirable behavior choices, by blaming it on the Gods and Goddesses.

When the Gods force a sociopath to rape and murder, it is a much greater task for the mind to grasp and for the soul to comprehend. How can one swallow this Hillmanian jargon if one is raped, or has a daughter murdered by a sociopath? A call for reflection upon the tail of the snake is desperately needed—a call to that part of the sociopath in

each one of us. The sociopaths are generally not the type of guys you would find on the hero's journey. It doesn't fit their profile; heroes have a conscious. Paris said there is no place in Hillman's archetypal psychology for the sociopath (personal communication, Winter, 2010.) Many women are wooed into relationships by men with psychopathic and sociopathic qualities often masked and perceived as power and charisma. Even upon recognizing the sociopath for what he is, women are left in a quandary as to what to do about their situation. The heart-breaking narcissist and the hurtful passive-aggressive look like a walk in the park in comparison to the sociopath.

Hillman invites us to create new myths with new thoughts outside of the morally proper or heroic ego stereotype. He argues, "Rather than looking at myths morally, archetypal psychology looks at moralities mythically" (1975, p. 179). I think of this in terms of my work and research; it is not the other woman who is evil, bad, or sick; rather, it is society's stereotypical projections onto the other woman. Honoring the Gods and Goddesses requires us to honor the archetype, and with this level of clarity, the archetype can be honored, upheld, and re-visioned, and the stereotype can fade, as it often does with the trends of the times. There are many more roles to be re-imagined than just the other woman!

Investigating cultural complexes will help in understanding societal structures and underpinnings. From this place of inquiry we can be better informed as we create new foundations for new myths and re-imagined archetypes to emerge.

In *The Power of Myth,* Joseph Campbell says, "A hero is someone who has given his or her life to something bigger than oneself" (Campbell & Moyers, 1988, p. 151). He adds, "Even if we happen not to be heroes in the grand sense of redeeming society, we

still have to take that journey inside ourselves, spiritually and psychologically" (p. 152). I will examine the behaviors of subjects interviewed, and characters explored, through both the dark and light archetypal aspects of soul. I lean toward soul in Hillman's terms:

> By *soul* I mean, first of all, a perspective rather than a substance, a viewpoint toward things rather than a thing itself. This perspective is reflective; it mediates events and makes differences between ourselves and everything that happens. Between us and events, between the doer and the deed, there is a reflective moment—and soul-making means differentiating this middle ground. (Hillman, 1975, pp. xvi)

The challenge of the playwright, screenwriter, producer, and director, is to capture and convey that spiritual and psychological journey—the inner journey of joy and sorrow, truth and shame, love and betrayal. Jackson reminds us, "For Williams, as for Dante, the theatre is by nature committed to an extremely important task. Its essential purpose is to show man the root of his suffering: its function, to play out humanity's crisis, to give its tortured consciousness concrete shape" (1965, p. 130). I hope to give the often times tortured consciousness of the other woman concrete shape by exploring, acknowledging, and honoring the dark and light aspects of the archetypes at play in triadic relationships.

Early 20th-century feminists and Hollywood films.

I segue to the lives and works of early 20th-century feminists, and focus first and most extensively on the lived experience of the other woman expressed through the writings of Simone de Beauvoir, Anaïs Nin, and Toni Wolff, before moving on to additional contributors to my research. I will explore the works of these Beauvoir, Nin, and Wolff and films resulting from their lives and work, through a depth psychological lens. I believe these are well chosen subjects of inquiry because of their personal

experiences and writings, which are inclusive of themes of triadic relationships, infidelity, and nontraditional relationships (see definition of terms).

Writers are repeatedly told to write what they know; it seems obvious that the relationship Beauvoir has with her characters is based on her intimate knowledge of the subject of this research. The gut-wrenching lived reality in Beauvoir's fictional characters is undeniable as she courageously enters into the dark crevices of the interior of women. She delves deeply into the lived experience and interior perspective of the other woman in *She Came to Stay* (1943/1984), a novel said to have been written as revenge after another woman attempted to disrupt her long-standing relationship with philosopher, Jean-Paul Sartre. Beauvoir equally explores the lived experience of the wife of a man having an affair, again through the interior feminine lens, in *The Woman Destroyed* (1967/1985). Her novel, *All Men are Mortal* (1946/1992), adapted to film in 1995, is another example of how the pen doesn't fall far from the writer's hand, as evidenced by the seamless transitions between Beauvoir's work and life. In *All Men are Mortal*, Beauvoir, again, is found writing from the depths of the interior feminine perspective as she speaks from the interior of her character: "And it was true, she *was* trying. The game of mistress of the house, the game of glory, the game of seduction—all of them were only one single game, the game of existence" (1946/1992, p. 63).

Beauvoir's philosophical accomplishments go far beyond her life-inspired fictional work. Her astonishing masterpiece, placing her among the most influential feminists of the century, is her work entitled *The Second Sex* (1949/1997), wherein she addresses the topics of gender equality and liberation and explores how the myth of woman needs to be redefined. I believe this writing can be applied to understanding the

core psychological disposition of the other woman because the established order for women has been for woman to revolve around the man. In such a scenario, equality can hardly be achieved, however; it may be masked as such due to the unique relationship formed within the intimate heterosexual erotic encounter.

> The goal of liberation, according to Beauvoir, is our mutual recognition of each other as free and as other. She finds one situation in which this mutual recognition (sometimes) exists today, the intimate heterosexual erotic encounter. Speaking of this intimacy she writes, "The dimension of the relation of the *other* still exists; but the fact is that alterity has no longer a hostile implication" (*The Second Sex*, *448*). Why? Because lovers experience themselves and each other ambiguously, that is as both subjects and objects of erotic desire rather than as delineated according to institutionalized positions of man and woman. (Retrieved March 8, 2013 from http://plato.stanford.edu/entries/beauvoir.)

The interchangeable role of other woman is woven throughout Beauvoir's work and despite her own many successes it seems that Beauvoir settled into the role of the other woman, herself, as her partner, Jean-Paul Sartre, had numerous open relationships with other women, all the while pledging his devotion to her and requiring her devotion to him in return. Beauvoir simply endured. In *The Second Sex,* Beauvoir explores equality measured by terms other than those established by males for males and shakes the foundation upon which patriarchy stands.

In *Simone de Beauvoir, a biography* (1990), Deirdre Bair reveals the highs and lows of Beauvoir's life and extraordinary relationship challenges. In her personal life, it seems Beauvoir's complex roles included inhabiting both the role as the other woman interchanged with the role of primary partner. Beauvoir's work offers a foundation upon which both the preexisting partner and the other woman could be re-imagined.

The writings and life of Anaïs Nin are of significant importance to this research, too, because she remains faithful to honoring the interiority of the feminine. Nin's work

does not always present her in the best light—at all. She is not obsessed with portraying an image of the light side of the feminine nature, but reveals what has come to be considered the dark side—the side that contains her sexual affairs, her manipulations, and her aggressive and survivalist nature with respect to publishing her writing. Upon meeting Henry and June Miller, Nin had a love fascination with Henry's wife, June, and wrote about the complex aspects of her attraction; however, upon June Miller's temporary departure, Nin went on to experience a sensual, sexual, emotional, and intellectual awakening upon engaging in affair with Henry Miller—an affair that ultimately led to a life long friendship between Miller and Nin, long after Miller's divorce from June.

I first thought of including Anaïs Nin as a subject for this research upon seeing the American biographical drama, *Henry and June*, directed by Philip Kaufman (1990). The film was based on Nin's lived experience recounted in her journal turned book in 1986, *Henry and June: From "A Journal of Love"—The Unexpurgated Diary of Anaïs Nin (1931-1932).* Nin went on to have countless affairs while married to Huge Parker Guiler (Hugo), including an affair that led to her marriage to her second husband, Rupert Pole. Ultimately that marriage was annulled because Nin was already and still married to Hugo. Even though Nin remained married to her first husband, Hugo, she lived out the end of her life with Rupert Pole.

Nin worked diligently on her writing throughout her life and at times suffered for her lack of discipline when it came to obtaining a formal education. Nin was among the first women to write and publish erotic writing, which she was introduced to by Henry Miller, as a collector wanted to hire him at the rate of a dollar a page. Miller didn't like

the idea of being directed in his writing, but as money was an issue, Nin took on the task, and hired several others to churn out erotica stories with her. She recounts the condition of her life and disposition of her mind upon writing in her journal the works that became part and parcel of the *Delta of Venus*:

> My typewriter was broken. With a hundred dollars in my pocket I recovered my optimism. I said to Henry: "The collector says he likes simple, unintellectual women—but he invites me to dinner."
>
> I had a feeling that Pandora's box contained the mysteries of woman's sensuality, so different from man's and for which man's language was inadequate. The language of sex had yet to be invented. The language of the senses was yet to be explored. D. H. Lawrence began to give instinct a language, he tried to escape the clinical, the scientific, which only captures what the body feels. (1969/1977, p. 3)

Nin suffered male critics and persevered to get her work published, ultimately starting her own press.

I also consider the impact the Hays Code censorship could have had on their work and the feminist movement had it been in effect, as each of these women represented the other woman though lenses unfamiliar to the censored Classic Hollywood Cinema films that monopolized the film market from the 1930s through the 1960s.

The works of Beauvoir and Nin make fine choices for exploring the representation of the other woman in 20th-century literature and film, as each writer offers differing perspectives on the roles of sisterhood and the relationships between women in their stories, which provide the opportunity for the exploration of the interiority of women from a multifaceted lens.

Toni Wolff is another subject for this research, as she was the other woman to Emma Jung, wife of Carl Jung. Initially a patient of Carl Jung's, Toni Wolff went on and served as sexual, emotional, intellectual companion, as well as colleague and friend to

psychoanalyst Carl Jung. It is said that Carl Jung wouldn't have been the Carl Jung he was without Toni Wolff, for she was a crucial companion to him during his "encounter with the unconscious." According to Dr. Sonu Shamdasani, editor of Jung's *The Red Book* (2009), Carl Jung claimed that an impressive dream led him to agree to the relationship with Wolff (personal communication, April 21, 2010, following Shamdasani's lecture: *Approaching Jung's Red Book: Reading liber primus*). Throughout her decades-long affair with Jung, Wolff longed for the day Carl Jung would leave Emma Jung and be with her only. The day never came.

Wolff published little work under her own name, but it is widely known that she contributed substantially to the works of Carl Jung. Of Wolff's published works, *Structural Forms of the Feminine Psyche* (1956) is well known, as is her essay "Four Types," which delves into four aspects of the feminine psyche: the Amazon, the Mother, the Hetaira (or Courtesan), and the Medial Woman. The role of Hetaira speaks most to this research and will be explored. In addition to researching Wolff's direct works, I will consider Elizabeth Clark-Stern's play, *Out of the Shadows* (2010), wherein Clark-Stern explores the relationship between Carl Jung's wife, Emma Jung, and Toni Wolff. I also will examine Irene Champernowne's *A Memoir of Toni Wolff* (1980) and seek to understand Wolff's lived experience.

Marilyn Yalom's *How the French Invented Love* (2012) takes us back in time nine hundred years through the development of courtship and the roles of husband, wives, and lovers through the lens of history and myth. Typically, passion had its place outside of marriage, along with the tacitly accepted roles of mistresses and lovers. Yalom

also explores the relationship between Simone de Beauvoir and Jean-Paul Sartre, subjects in this work.

The writings of Luce Irigaray are also explored, as she "questions the validity of the 'sameness' that lies at the root of Western culture" in *Sharing the World* (2008, jacket cover). And, more deeply, as she philosophically explores the "other" aspects of woman in *Speculum of the Other Woman* (1974/1989):

> Woman is not to be related to any simple designatable being, subject, or entity. Nor is the whole group (called) women. One woman + one woman + one woman will never add up to some generic entity: woman. (The/a) woman refers to what cannot be defined, enumerated, formulated or formalized. Woman is a common noun for which no identity can be defined. (p. 230)

Irigaray is a leading feminist and philosopher with extensive psychological knowledge and experience with Jacques Lacan's early psychoanalytic work. She has also conducted research on the differences between men and women, resulting in the publication of *An Ethics of Sexual Difference* (1984/1993). At the core of women is "the othering" due to gender differences, placing woman as the second sex to male. Irigaray's work brings the intrinsic awareness of othering to our attention offering a profoundly unique foundation for the exploration of the other woman work.

The literary representation of the other woman differs from film representation, especially during the Classic Hollywood Cinema era, as literary works were not dominated by the previously discussed Hays Code censorship, adopted in 1930 and abandoned in 1968. Alice Walker's Pulitzer Prize winning novel *The Color Purple* (1982) reveals other women in relationships that aren't cast into the stereotypical mold due to the Hays Code enforced in Classic Hollywood Cinema, because the film was

produced and released in 1985—only 17 years after the Hays Code had been abandoned and replaced with the Motion Picture Association of America (MPAA) rating system. In the film, *The Color Purple,* the truth of Walker's characters is not sacrificed, as was so often the case in earlier films. *The Color Purple* is a story about the betrayal of marriage, and the bonds of sisterhood; both of which are important aspects of my research. *Temple of My Familiar* (1989) is another of Walker's masterpieces wherein I explore the intertwined themes of infidelity, marriage, freedom, and sisterly bonding from varying perspectives. In the film *The Color Purple* (1985) it is the other woman who liberates the wife from a torturous marriage. The other woman and the wife bond as sisters, and their bond out lives both of their intimate relationships with the male figure. In her novel, *The Temple of My Familiar*, Walker again reveals the strength of the sisterhood bond and love between women as she discloses nontraditional relationships wherein the parties in committed relationships—both male and female—have intimate relationships outside of marriage. Walker also explores the concept of marriage through the perspective of a woman seeking freedom from the legal bond of marriage, while wishing to stay in the relationship. Walker's characters are fierce yet subtle in their honesty, as they lead the reader into the textured and complex layers of human existence.

Dreamwork.

Another taboo in film school was the dream. Throughout all genres, filmmakers are told to beware of the dream. We are repeatedly advised, "Death to the film! If you open with a dream, the film is doomed!" The dream as a portal to the unconscious is most relevant and important and should not be discriminated against due to poor choices and misunderstood uses of the dream. Dream will be a primary research method in my study.

As I transverse through the landscape of triadic relationships, I hope to discover how to reduce or find a way out of the other woman's suffering through the dream. In the spirit of organic inquiry, I will use my own dreamwork in this regard. I will also use the dreamwork of participants as discussed in the methodology and procedures section of this work, however, due to my own personal and extensive dreamwork, my personal experience will likely dominate this aspect of the work.

The practice of Dream Tending is based on the concept that "dreams are alive" taught by Stephen Aizenstat, who also wrote,

> The process of Dream Tending stands on the shoulders of giants. From Freud's association, to Jung's amplification, to the animation of Hillman and Woodman, as well as from my personal experiences with indigenous teachers of dreams worldwide, and with direct inspiration from my great-grandfather's teachings, I have developed Dream Tending. (2009, p. 20)

The "giants" Aizenstat refers to have paved the way to the dream through their own exploratory journeys. Jung credits Freud's courage and work—especially his dreamwork—as it led Freud to the discovery of the *unconscious mind*, and Jung to the theory of the *collective unconscious*. As Sigmund Freud and Eugen Bleuler worked extensively with mental patients they entered deeply into their subjects' consciousness, which allowed access to the exploration of the unconscious. For Freud, this work segued to dream interpretation. It was Freud's analysis of his patients' dreams and his own dreams that contributed to his seminal work, *The Interpretation of Dreams* (1900/1952) and his *dream analysis* theory, which offers evocative thoughts on the discoveries of the unconscious mind. Freud's theory of the *psychology of dreams* holds the overarching idea that all dreams are *wish fulfillments*. Jung viewed them as *compensation* and developed

active imagination as a way of engaging and working with them—imagining them as alive—an aspect of the dream tending process.

Several individuals who work with dreams are often quick to interpret the dream; I believe this a disservice to the dream and the dreamer, as the interpreter tends to project their meaning into it. Dream tending differs as the dream does the work via the dreamer guided by the tender who draws from archetypes, symbols, and images, and guides the dreamer to the pulse of the dream and from there to what is being revealed through the dream. *Amplification* is an important aspect of dream tending also taught by Stephen Aizenstat, "In this method, you correlate the dream image to symbols, archetypes, and figures from mythology, fairy tales, literature, theater, and other forms of cultural expression. You are looking for universal themes that connect to the dream image" (2009, p. 22). Aizenstat segues to *Animation:* "This is the core practice of Dream Tending…. To animate an image, you bring it to life in the here and now, rather than associating to the past or amplifying it into a myth or story" (p. 23). This is the essence of dream tending—a valued and needed depth psychological work in our culture.

Hillman praises dreams before cautioning against their use:

> Dreams are the best mode of the actual psyche, for they show it personified, pathologized, and manifold. In them the ego is only one figure among many psychic persons. Nothing is literal; all is metaphor. Dreams are the best model also because they show the soul apart from life, reflecting it but just as often unconcerned with the life of the human being who dreams them. (1975, p. 175)

He continues, "Even if the dreams have this "unreal" focus, they are no less valuable and emotional. But their value and emotion is in relation with soul and how life is lived in relation with soul" (p. 175). After offering such praises, he goes on and cautions against the use of dreams for human gain:

> When we move the soul insights of the dream into life for problem-solving and people relating, we rob the dream and impoverish the soul. The more we get out of a dream for human affairs the more we prevent its psychological work, what it is doing or building night after night, interiorly, away from life in a nonhuman world. (p. 175)

Hillman's claim in this regard seems to be the antithesis of soulful dream tending, the practice I hold in high regard. Hillman infers that human affairs are not soul affairs. In my opinion, that is simply wrong. Dreams can inform, enhance, and improve our lives, which are both human affairs and soul affairs. In this regard, Hillman's voice of authority fails.

Statement of Research Problem, Research Question, and Definition of Terms

The research problem.

My research problem stems from deeply embedded conscious and unconscious cultural and societal beliefs about the other woman. The mention of her name often conjures up ideas debasing the other woman, such as home-wrecker, slut, whore, and bitch, but rarely does it conjure beauty, muse, warrior, or savior of souls. The aforementioned descriptions are negative and stereotypical, followed by the positive aspects of the archetype. To understand the othering aspect of the other woman, one must go deep into exploring both the positive and negative archetypal origins of the other woman. One must also explore how rejection became embedded in her name in the first place, for to "other'" is to cast out—to reject. This problem needs addressing because when individuals find themselves in triadic relationships for whatever reason, the pain they are subject to causing and experiencing is aligned with that of inconsolable heartbreak. According to Ginette Paris, author of *Heartbreak* (2011), the pain of heartbreak can be compared with that of torture. This would be especially true for the

other woman who has waited patiently for promises to be kept, and for circumstances to shift, without feeling or being empowered to affect the changes she desires. Her heartbreak is akin to a deep psychological trauma with negative somatic affects, which can also be prolonged, exhausting, and debilitating. The pain experienced by *the wife,* or the existing person in relationship with the man who finds another woman, is more often sympathized with and acknowledged by society. However, equally tragic, if not more so, is the pain experienced by the other woman, for her pain is denied credibility in society as she is rejected and cast into the shadows of shame resulting from both collective conscious and unconscious negative projections, often with religious origins.

The research question.

My research question is, "What is the lived experience of the other woman?" By asking this question, I hope to unearth the culturally influenced archetypal essence of the other woman in the West. Upon understanding her lived experience and what drives her, and upon exploring her role from a depth psychological perspective, with the recognition of a cultural complex influence, one may be able to better understand her interior story. A secondary question would be, "What is the source of the heartache and pain experienced by the other woman?" This needs to be explored, understood, and revealed, for when such deep and severe pain is relegated to the shadows, it causes the individuals involved to bear burdens and ills that can keep their souls from thriving, and even lead to death. This question could also apply to all three parties involved in the triadic relationship; however, the resultant affects of that question would exceed the scope of this study, where the focus is to remain on the other woman.

Definition of terms.

The Other Woman is the third person in a triadic relationship. *A triadic relationship* in this context is where a third person becomes involved with an individual already paired in an existing male-female dyad relationship.

Nontraditional relationship is an intimate relationship formed by individuals with boundaries that exceed the traditional dyadic fidelity relationship. Forms of nontraditional relationships can vary widely; however, in this context, I use the term to refer to a dyadic relationship wherein members of the dyad are free to engage intimately—sexually, intellectually, or emotionally—with members outside of the dyad. There is usually an agreement between the established dyadic members as to the extent of involvement with others that is acceptable. For instance, some nontraditional relationships are comprised of a dyadic partnership, where both are open to the dyadic partners engaging in sex with others as long as there is no emotional attachment, as the emotional attachment is reserved only for the preexisting dyadic partners.

The Hays Code is the Motion Picture Production Code of 1930 required that films follow a set of general principles, which I believe affected the other woman by plaguing her punished in the end, because it stated, "No picture shall be produced that will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin" (retrieved Sept. 12, 2011, http://www.artsreformation.com/a001/hays-code.html). Further, the Hays code as described by the Motion Picture Association of America says,

> It imposed a detailed and extensive list of rules on filmmakers. Only "correct standards of life" could be presented. No depictions of childbirth. No criticisms of religion. Forget about "lustful" kissing or "suggestive" dancing. Under the Hays Code, films were simply approved or disapproved based on whether they were

> deemed "moral" or "immoral." (Retrieved March 4, 2013 from http://www.mpaa.org/ratings/ratings-history.)

Article II of the Hays code calls for a puritanical representation of the other woman under the guise of the institution of marriage. The following article was retrieved from http://www.artsreformation.com/a001/hays-code.html on March 4, 2012:

> II. Sex
> The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or a common thing.
> 1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.
> 2. Scenes of Passion
> a. They should not be introduced when not essential to the plot.
> b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
> c. In general passion should so be treated that these scenes do not stimulate the lower and baser element.

The Motion Picture Association of America (MPAA), formerly known as Motion Picture Producers and Distributors of America (MPPDA), adopted the code in 1930, but didn't enforce the Hays Code until 1934. Enforcement continued through to 1968, when it was abandoned and replaced by the MPAA film rating system.

Crude crocodile (reptilian brain) is a term introduced by Ginette Paris in her book *Heartbreak* (2011, p. 37). Paris describes the crocodile as

> that part of the brain is called reptilian because we share it with crocodiles, lizards, and other reptiles. It compromises the spinal cord, the brainstem, the diencelphalon and the basal ganglia; it is responsible for our basic reflexes (fight or flight), for breathing, swallowing, heartbeat, startle reflex, and visual tracking systems. (p. 37)

Shadow is associated with the part of the unconscious mind where weaknesses are repressed. To be cast into the shadows is to be cast into that place oneself or society (or

both) consciously or unconsciously shuns or denies. It is the dwelling place of repressed psychic energies due to unresolved issues resulting from inferior aspects of psyche.

Projection is turning a personal inferiority into a perceived moral deficiency in someone else.

Research Approach, Methodology, Procedures, Ethics, and Organization

Research approach.

Born of the hermeneutics interpretive process (Anderson, 1999, p. 2), intuitive inquiry is the primary approach I will use to conduct this research. Conducive with my goals, "Intuitive inquiry was introduced as a general approach for studying transformative experiences (Anderson, 1998)" (p. 2). It is appropriate for my work and intention of providing the opportunity for the reader to have a transformational experience. It also honors the lived experience (of the other woman), the focal point of my study. Rosemarie Anderson's discourse on intuitive inquiry offers many profound and necessary insights as to the importance of the lived experience. Anderson concisely sums up the value and validity of intuitive inquiry:

> From the point of view of everyday consensual discourse, validity concerns our capacity to relate accurately the fullness and richness of a given human experience. To portray something accurately is to relay it thoroughly and comprehensively. Validity in conventional psychological empiricism, typically reduced to tests and measurements, often obscures a common sense validity of just telling the whole truth of what occurred in lived experience. (1999, p. 4)

Intuitive inquiry is also perfectly aligned with the methodologies of organic inquiry, (interpretative) hermeneutics, and alchemical hermeneutics, which I will also be using, as I combine intuitive inquiry with imaginal approaches in the process of discovering the lived experience of the other women. These approaches will include dreamwork with Freud's association, Jung's active imagination, and Aizenstat's dream-tending concepts.

My research will be explored through the lens of Jung's concept of the archetypes with the goal of recognizing the archetypes at play and discovering which of the Gods or Goddesses are calling for attention (and honoring them).

I will explore and engage the story structures of Joseph Campbell's hero's journey (1949/2008), and Kim Hudson's interior story of the feminine as described her book, *The Virgin's Promise* (2009), when examining the other woman and her ancestral journey in film and the lived experience.

Research methodology.

I will use organic inquiry, hermeneutic, alchemical hermeneutic, and narrative inquiry qualitative research methodologies, which I list in the order of prominence and relevance for this work.

Organic inquiry.

Organic inquiry was developed by Jennifer Clemente, Dorothy Ettling, Dianne Jennett, and Lisa Shields, and is the primary methodology I have chosen because it views the researcher's experience as an instrument in the study, and is conducted in such a way that the reader or viewer can interact with the work. The developers discuss the uniqueness of the researcher for whom they created the organic inquiry methodology: "The organic researcher who is revealing her or his own personal story is in a vulnerable and humble place that subdues the ego so that the unconscious world of dreams and non-rational influence may take its place in the evolution of the research" (retrieved Sept. 15, 2011, http://www.serpentina.com/research/organic-ifresearchsacred.html). The writers continue in the vein that supports my work: "Feeling, intuitive, creative and thinking modes are all essential tools in evaluating data as well as in expressing the results. These

four styles of investigation, each a valued aspect of organic inquiry, honor not only linear and rational approaches but also subjective and holistic ones."

The organic inquiry methodology also works well for this research because it seeks to mine the work for wisdom and allows the reader access to the wisdom. The reader can experience personal growth in the process, as indicated by the authors: "Throughout the process of organic inquiry, the individual reader's potential transformation is held by the researcher to be the goal of the work. This transformation may be a small insight or a major revisioning of oneself" (retrieved Sept. 15, 2011, http://www.serpentina.com/research/organic-ifresearchsacred.html). The authors continue in a vein that encompasses, in part, qualities of research also indicative of narrative inquiry, which I also employ: "She or he aims at harvesting some part of the essential wisdom of the topic and directly presenting it to the individual reader by way of stories which re-create the experiences of the participants" (retrieved Sept. 15, 2011, http://www.serpentina.com/research/organic-ifresearchsacred.html). Organic inquiry is aligned with my quest for discovering and transmitting wisdom, which is among the most important aspects of soul and depth psychological work.

Unlike other methodologies, organic inquiry does not require the researcher to bracket out personal lived experience. This is important because my lived experience as the other woman is a prominent and inherent part of this research and study. Lastly, organic inquiry is best suited for this project with respect to re-visioning and re-imagining the other woman, as the goal of this work is to assist in transforming the reader's or viewer's perceptions of the other woman and the triadic relationship.

Hermeneutics.

Hermeneutics is well suited to this research specifically because hermeneutics encompasses the relativity and gravity of interpretation, and the role of the lived experience, whereas organic inquiry focuses more on the role than the interpretation. Tolman and Brydon-Miller (2001) explore this phenomenon:

> "Lived experience" is, for Dilthey, the primary, first-order category that captures an individual's immediate, concrete "experience as such." It is, in other words, an act of consciousness itself; it is something that is lived in and lived through; it is the attitude taken toward life as it is lived in the moment (Palmer 1969). As such, it also consists of a primary unity of thinking, feeling, and acting. Dilthey ([1984] 1977) suggests, in fact, that the "structure of psychic life," and hence the nature of "lived experience," consists of three indissociable psychological dimensions: cognition, emotion, and volition (see Tappan 1990). It is moreover, in the context of an immediate lived experience that these three psychological dimensions engage and interact—as one simultaneously thinks, feels, and acts. (p. 47)

The authors discuss how

> Dilthey, who was primarily a philosopher and literary historian, is generally recognized as the "father" of the modern hermeneutic enterprise in the human sciences (Howard 1982). His aim was to develop a broad theoretical framework for the study of human existence and experiences. (p. 46)

The lived experience of the other woman accessed through dream encompasses the theoretical frameworks as described above—the imaginal and the unconscious experiences of the other woman creates yet another layer of depth to be explored in the lived experience. Hermeneutics allows for this exploration and expression.

Alchemical hermeneutics.

Alchemical hermeneutics, also described as an imaginal method of research, is also well suited for this research, as it is yet another methodology that allows for the transformation of the researcher in the process of doing the work. The authors and developers, Drs. Romanyshyn and Goodchild, offer a succinct explanation:

> Alongside critical thinking, the researcher's dreams, feelings, intuitions, symptoms, and experiences of synchronicity are legitimate ways of knowing. Alchemical hermeneutics is so named because it makes a place for the transformation of the researcher in the doing of the work, as the alchemists of old were transformed. (2003, pp. 52-53)

Alchemical hermeneutics is particularly conducive to the work of exploring the unconscious via the dream portal and works well in conjunction with organic inquiry, for it "understands soul as autochthonous domain of reality and deepens the traditional notion of a hermeneutic circle into a spiral of understanding that accounts for the influence of the unconscious in interpretation" (p. 52).

Narrative inquiry.

I will use narrative inquiry in the form of stories to report on data collected from interviews and online surveys, which reflects the lived experience of the other women. As put forth in J. Creswell's *Qualitative Inquiry and Research Design* (2007), "Narrative methodologies prioritize the *storying* of lived experience, believing that knowledge can be found in stories, and even more that we know by the means of the stories we tell" (p. 53). Narrative inquiry is well suited to my work for several reasons also discussed by Creswell:

> a) Its focus is on exploring the life of an individual, and b) because there is a need to tell the stories of the individuals experiences, c) it uses interviews, documents, etc. as a form of data collection, d) and analyzes data for stories, and allows for "restorying' stories, and e) for developing patterns and themes. (2007, pp. 78-79)

By combining the methodologies of organic inquiry, hermeneutics, alchemical hermeneutics, and narrative inquiry for purposes stated above, I would be equipped to adequately consider and appropriately respect the participants, as well as the nature and variety of work to be explored in the course of this study.

Research procedures.

Participants.

I will conduct interviews or dream tending sessions (or in some cases, both) with six women who have been or are currently the other woman in a triadic relationship. Participants will be selected via word of mouth and kept in strict confidence as discussed in the ethics section of this proposal. I will also conduct online surveys with the goal of receiving feedback from at least fifty participants involved in triadic relationships. Participants in the online survey will not be required to provide information regarding their identity beyond the state in which they live, their age, and their role in the triad. If participants in the survey wish to share their identity, that information will be handled in accordance with ethical considerations, and held in strict confidence.

The purpose of this work is to conduct the surveys in a manner that will allow unique material, as well as common themes and stories to emerge. The content will be examined, and later discussed in the final academic dissertation. The information will also be reported upon in a short documentary film, which constitutes the creative piece of my dissertation.

Interviews.

Conversational interviews or dream tending sessions (or both) will be conducted with six women who have participated in the role of the other woman. The goal is to explore the perspectives of the other woman archetype and the other woman stereotype from (1) the view point of women involved in triadic relationships via interviews, (2) the exploration of the unconscious as discovered through the dream portal via dream tending; and (3) through cultural and societal contexts; specifically literature and film research.

Interviews of subjects involved in triadic relationships will be conducted with open-ended qualitative questions. Informed consent forms will be discussed, presented, and signed prior to all interviews. In addition to being interviewed in the question and answer format, subjects will be encouraged to tell their story, which may be recorded on camera or via notes by the researcher/interviewer. This narrative story telling approach will be used for collecting and reporting the subjects' experiences. The narratives will be reviewed and coded to determine patterns and recurring themes amongst the participants. For example, women who have been sexually abused during childhood will be coded in the research gathering process as SA; women with childhood abandonment issues will be coded as AC.

Interviews will be conducted in a manner that prompts both ego and psyche to respond, with the goal of getting beneath ego to psyche—beneath the stereotype to the archetype. These stories, or narrative studies, are fundamental to this work and a valuable contribution to the field of depth psychology. The stories are not captured for their literal accuracy, but for their experiential and mythical significance.

Dream tending will be engaged as a method of analysis, as it serves as a portal to the unconscious. Dreams will be explored by engaging in the unconscious with Freud's free association, Jung's active imagination, and Aizenstat's dream tending theories and practices. The dreamwork will be approached from two perspectives: (1) to explore the dreamwork already investigated by the participant, and (2) by invoking the living image(s) in dreamtime as taught by Aizenstat (2009, p. 15). The dreamwork will primarily consist of that of the researcher.

Online surveys will be conducted to gather data from other women and participants involved in triadic relationships with hopes of obtaining at least 50 responses from each of three surveys, one for each participatory role in the triad: (a) the other woman, (b) the preexisting partner/wife, (c) the man. The results of the surveys will be quantifiably measured and used to reveal common themes and concerns. I will consult with my two clinical therapists and my dissertation chair upon creating the questions for the survey. Informed consent forms will be presented and electronically agreed to before any of the data collected is used. Surveys will be issued via social media networks to social, church, and business groups. Data will be analyzed with a focus on emerging common themes, histories, and stories.

The information from these studies will be used as a basis to understand the interior psyche of the parties involved in triadic relationships, their lived experience, and emerging themes and common stories revolving in or around their experience in the triadic relationship. The information will be used to understand all parties in the triad and, specifically, to understand the lived experience of the other woman, inclusive of the conscious or unconscious projections of the other parties in the triad.

An informed consent form (see Appendix A) and an interview release agreement (see Appendix B) will be used for all interviews.

Ethical concerns.

Maintaining confidentiality with regard to participant identity is the most critical concern in this study. All participants will be encouraged and advised to contact a therapist, or to have support available, if needed, as the interview process may dredge up difficult material in need of processing. Due to the sensitivity and implications of the

research topic, fictitious names will be used rather than actual names in all cases, except when the participant chooses to use their actual name and authorizes so in writing.

Informed consent agreements and release agreements will be presented and signed before commencing the interviews or sessions. Informed consent agreements will also be used in conjunction with the online surveys to insure and protect the identity of all participants. This will likely not hold weight in a court of law due to the fictitious use of names; however, it may establish the grounds for trust, thus rendering the participants the feeling of safety, so they may authentically respond to the questions.

Organization of the study.

The following is a draft of the overall anticipated academic work, and is subject to change as the research unfolds.

Dissertation Chapter Outline Draft as of March 18, 2013:

Chapter 1: The Other Woman Exposed

Chapter 2: Archetypes and Stereotypes Explored

Chapter 3: The Lived Experience

Chapter 4: Betrayal

Chapter 5: Ancestral, Cultural and Biological Influences

Chapter 6: Dreams and Psychic Landscape

Chapter 7: Common Themes in Lives of Triadic Partners

Chapter 8: Healing from the Trauma

Chapter 2
Othering and The Other Woman

Identity

The Other Woman archetype is a blurry idea to most of us because her identity has been mostly usurped by The Other Woman stereotype. This work seeks to unearth this archetype and explore her essence and identity. Although she has been with us for eons, her true identity has been all but erased from existence. She has been buried in the shadows of societal taboos, relegated to the role of the scapegoat, and burdened with carrying negative projections of the ill-begotten stereotype. This work seeks to examine the other woman's identity and place in society; and it seeks to understand her desires, drives, and challenges. I begin and continue this work with an exploration of her identity.

We all have an *identity*, a fabric woven into and through our being whose thread started from before our time. Our identity is the tapestry woven into us, and we into it. We have blood, bliss, tears, joy, pain, sorrow, ecstasy, and memories—past, present, and future—all wrapped up in this thing we call identity. We hate because of it and we love because of it; and prejudices exist because of it. We run toward it and away from it, and in its essence, identity is determined by our relationships with people, places, and things in culture, society, and the world.

Place is an important factor in the identity-defining process. It is a noteworthy indicator of many aspects of our being, from our cultural to our socio-economic status and from our ancestral lineage to our present state and station in life. But identity begins, first and foremost, with sex and biological characteristics. From birth, we are culturally cast into roles based primarily on gender, a biological governor by which society will treat us—and a dictator of our value, or lack thereof. It seems that for eons we have been

swimming in a sea of arguments over gender inequality, arguments that have usurped our attention from the most basic issue that I believe is at the root of many problems in humanity: the imbalance between masculine and feminine energy in the human race. This challenging problem has two possible points of origin: The first is at the level of the individual and expands from each individual to the collective; the second begins in the collective and scales down to the individual—as with cultural complexes. Once an ideology becomes dominant in the collective, a mighty force is needed to shift the current, and male domination is clearly the prevailing current, not only to the detriment of the other woman, but all women, and men, too. This domination of gender is further complicated because what seems obvious at the collective level may be obscured at the individual level where one is prone to be blinded to one's own complicity.

There would be no need for gender wars if feminine and masculine energy were balanced, nor would there be a social assumption of a superior sex or an inferior sex. Unfortunately, for men as well as women, we are born into a male-dominated society wherein women are "othered" at birth, and destined to "try" to live into an equal role in a world where equality is prohibited as a result of unconscious societies making unconscious choices.

Feminism

Many people of both sexes in favor of gender equality shy away from associating themselves with feminism due to adverse identity labeling, which is primarily a result of negative stereotyping campaigns instigated by patriarchal influences controlling mainstream film and media. One can look to programs such as Rush Limbaugh's and his calling feminists "feminazis" as an example, as noted by American icon of Feminism,

Gloria Steinem (2014). The damage resulting from campaigns designed to keep the female sex suppressed and subservient is additionally fueled by legislative attempts such as the campaign to overturn the Roe vs. Wade ruling, which supports pro-choice and allows women the right to have an abortion. Lawmakers persist by introducing bills that obstruct women's rights even when it is clear that women from all walks of life in all forms of relationships would suffer. By imposing such a law, the other woman's suffering would likely be exacerbated, as chances are significantly higher that she would face abandonment by the father of the child than would a married woman or an unwed woman. An unwanted pregnancy is one thing, but being forced, without choice, into birthing a bastard child conceived of an illicit love affair is another. There are no winners.

Problematic also are the feminists who believe that stripping the feminine out of the female is the path to equality. This behavior may seem to serve as a defense against the patriarch; however, sadly, some women abandon their feminine nature while trying to fit into the patriarch and start *acting* like men in hopes of being *considered* equal. Women who pretend to be masculine to gain "equality" are often, in essence, actors trying to fit into the already established male role in the world. The risk is that they may inadvertently neglect or conceal their genuine feminine nature, which is more forceful and powerful than any feigned nature could ever be. The ability to create and sustain harmony in the human race would be greatly facilitated by humanity's collective ability to assimilate and appropriately balance our masculine and feminine energy—and faking it doesn't work.

Feminism has been unfairly and largely rejected and cast into the shadows of society, as even strong female supporters of gender equality have shied from any association with feminism due to fears that they will be perceived as having forfeited

their own feminine qualities should they support the movement. This schism has led astray believers in gender equality and prevented them from identifying themselves as "feminists." Such is the damaging result of the powerful negative stereotyping of feminism by the patriarch. Many people don't even know how to answer the question when asked what a feminist is because feminism's identity has been tainted. This critical identity tainting could be said to have cost women the passage of the Equal Rights Amendment. Much work remains to be done, and just as the other woman calls for re-visioning, feminism calls for re-visioning. It also calls for clarity, reconciliation, and "sisterhood" bonding between women, and to be understood by the collective without negative stereotyping, for true feminism seeks equal cultural validity of the sexes. In this respect, on a societal level feminism could be perceived as the "cultural other woman." She is the provocative, independent, and sexually liberated other woman in relation to the patriarchy-ruled female in the socially established male-female dyad. The cultural Other Woman—Feminism—challenges the status quo.

As the cultural other woman Feminism continues her struggle and search for her own valid and resounding voice of equality, it is important that she find the voice that is uniquely her own and not modeled after or aligned with the male voice, for that would only serve to further tilt the scales of balance—by supporting the idea that the masculine is the better, or superior, voice. As Judith Butler, author of *Gender Trouble* (1990/2008) explains, "For feminist theory, the development of a language that fully or adequately represents women has seemed necessary to foster the political visibility of women" (p. 2). She adds, "This has seemed obviously important considering the pervasive cultural condition in which women's lives were either misrepresented or not represented at all"

(p. 2). In feminist circles, women are making progress, but it is too slow, and still the feminine is rarely heard or honored. A subset of feminists, the actors—those women posing as men—may have found a place in our patriarchal society, but the continued sacrifice of their feminine qualities only serves to exacerbate the imbalance of feminine and masculine energy. It makes woman *appear* equal, but is problematic because she is only mimicking the patriarchy—and therefore supporting it. Women appear to have a voice, but their voice is muted, stifled, silenced, and still, especially in politics and religion.

I am not suggesting that the state, church, or even men are to blame for this imbalance of feminine and masculine energy, because they too are merely acting out their roles individually and collectively—consciously and unconsciously. The undeniable truth, however, is that all life forms are in need of the balanced integration of masculine and feminine energy on the planet, and unless we find this balance, we will not only self-destruct and kill off the human race, but as Luce Irigaray (2008) suggests, we will take myriad other species along with us. We are entrenched in this path of destruction with our wheels stuck in the ruts of a road paved with lies and deceit. Must we crash in order to get out of the rut? I believe this impending destruction is embedded in the psyche of each individual, and as members of the collective, individuals are subject to the hive mind and resultant effects and affects of the collective acts on the planet. Our destructive path cannot be altered by a forced correction, for that would be simply acting out in an unbalanced masculine manner again. To change course, the destructive forces within each individual must be softly infused, embraced, and accepted, and each male must form a relationship with his anima, and each female, with her animus—the opposite sex soul

selves that reside within each one of us. Change starts with individuals and grows into collective forces—conscious or not. We are not called to turn into androgynous beings, but to balance the feminine and masculine aspects of being within ourselves so that humanity may flow with less strife and greater ease. The emasculated male is not the goal, nor is the stripping of the feminine from the female; rather an interior balancing is needed, one that allows a deeper and more richly integrated life for all, and which reduces the burdens we cast upon one another for lack of integration within ourselves.

In *Memories, Dreams, Reflections* (1961/1989), Carl Jung discussed a seminal feminine principle, which he referred to as the *krater*, the feminine vessel that I perceive links man and his anima with spiritual transformation. Outside the structure of any organized religion there exists a spiritual dimension, a realm of the numinous—from where involuntary mystical or religious experiences come. Jung asserts that entry into this realm is through the feminine vessel—what he terms the *krater.* The patriarchy, which so idolizes physical attributes and the intellect, does a disservice to man by steering away from the *krater*. In doing so, one contributes to the problem of the imbalanced masculine and feminine condition. Jung explains *krater* thusly:

> The primordial image of the spirit as another, higher god who gave to mankind the krater (mixing vessel), the vessel of spiritual transformation. The krater is a feminine principle which could find no place in Freud's patriarchal world. Incidentally, he is by no means alone in this prejudice. In the realm of Catholic thought the Mother of God and Bride of Christ has been received into the divine thalamus (bridal chamber) only recently, after centuries of hesitancy. (pp. 201-202)

Like so many men, Sigmund Freud could not see beyond the patriarch into which he was born; thus he was restricted, as was Carl Jung, by the social rules and cultural dictates of the Victorian era in which they were embedded. Women were not considered

equal. Period. Yet, women—wives and mistresses—served as the *krater* for these men, holding, nurturing, and enabling them to develop into the men they became. Jung could see beyond the social restrictions and allowed women to flourish under his aegis, but that sight did not prevent him from continuing to conduct himself as a member of the bourgeois class in a patriarchal society. He used mistresses to support him in his work and assist with his personal growth, which included serving as his therapists, while he depended on his wife to be the anchor in his home. Freud was likely no exception; however, he would leave little evidence as to the benefits he may have received—intellectually or otherwise—from the woman considered to be his mistress. Peter Gay's ambivalence with regard to Freud's affair is obvious even as he settles on the "probably not" side of the argument which he discusses in his *The New York Times* article entitled, "Sigmund and Minna? The Biographer as Voyeur" (retrieved April, 14, 2014 from: http://www.nytimes.com/books/98/10/25/specials/gay-minna.html). Regardless of Gay's or anyone else's judgment regarding Freud and Bernays's affair, if one reads the letters between the couple (from which Gay drew excerpts for his article); it is clear Freud benefitted from the relationship. At the very least he was able to discuss his patient cases with Bernays, who offered her insights to him while clearly serving as his confidante.

Minna Bernays is not the only "other woman" in the pioneering days of depth psychology to assist a man with his work. Sabina Spielrein and Toni Wolff both contributed substantially to Carl Jung's life work (more will be said with regard to Spielrein's contributions in a subsequent chapter). Although Freud and Jung were pioneers and geniuses in their field and both accomplished great work, neither succeeded at balancing his masculine and feminine qualities and both men depended on women (in

the roles of the other woman) to bolster them in their lives and careers. Tragically, the significant contributions of these other women were under acknowledged or ignored altogether. Toni Wolff, the other woman to Emma Jung (after Sabina Spielrein), contributed substantially to the work and life of Carl Jung, yet she lived her life in the shadows, and in the end she died alone. Her contributions were terribly and largely disregarded, and Sabina Spielrein's unacknowledged and uncredited contributions are still being debated. Feminism doesn't sequester the rightful owners and contributors of great works to the shadows, as has the patriarchy; she calls them out and gives them their due. The accounts are balanced. This work attempts to demonstrate ways in which the other woman's time, energy, and life are usurped by the men with whom they become involved and assists to "balance the accounts" for the other woman.

Jung and Spielrein's Anima and Animus

Jung does give the feminine her due in terms of recognizing the anima in man and the animus in woman, a concept believed to have been inspired by if not co-created with Spielrein, who went uncredited for her contributions (Carotenuto, 1984). Deirdre Bair wrote that it was Maria Moltzer, "described as nunlike, ascetic, virginal, and pure" (2003, p. 192), whom Jung called "the first inspiration for his formulation of the anima, the inner female configuration within the male" (p. 192). However, as revealed by Aldo Carotenuto, it was Sabina Spielrein who not only served as inspiration but also co-created the concept with Jung. Regardless of the early psychoanalytic discoveries, what is clear is that man needs woman. It's that simple. She is not to be undervalued, as she has been for eons. She is to be accepted as man's equal and treated thusly, from an interior perspective, as anima, as well as on the exterior plane as an equal gender. To deny this

need is to continue the creation of the very imbalance that has led men and humanity astray for eons, and denial does not stop the need for this integration. Rather, the need gets suppressed and relegated to the unconscious, while man unconsciously projects the energy of the feminine archetypal figures he lacks and craves internally onto women in his external life. Better he integrate the feminine within his own psyche, for this integration of the feminine is part of the balance and achieving that balance is part of the process of individuation. Jung (1961/1989) speaks of this balance in terms of soul. He draws on the works of Richard White of Basingstoke: "The human soul is "androgynous," "because a girl has a masculine and man a feminine soul" (p. 83). Even within this recognition, woman is referred to as "girl," while man is "man." The unconscious reduction of woman—equalizing her with child (as girl)—is often present even when males strive to consider woman as equal.

Man's feminine soul is discussed in archetypal terms by Daryl Sharp, author of *C.G. Jung Lexicon* (1991), who summarizes Jung's concept of the anima thusly: "Jung distinguished four broad stages of the anima, analogous to levels of the Eros cult described in the late classical period. He personified them as "Eve, Helen, Mary and Sophia" (p. 20). The archetype of the mother is evident in each of these figures, and man not being woman cannot understand the mysteries of woman; yet, to become whole, he must integrate his anima, his feminine essence—the essence of his soul and guide to his inner life.

The Mystery of the Feminine and its Oppression by the Patriarch

Many men spend a great deal of time in therapy striving to understand the ways and whys of their mothers, because unbeknownst to them that is where the mystery of the

feminine begins. In her book, *The Crone: Woman of Age, Wisdom, and Power* (1985), Barbara Walker sheds light on the history and mystery of woman, including woman's once exalted role as mother, which has been severely diminished and degraded by patriarchal society, wherein she has often been reduced to the status of family servant. There was a time in history when such degradation wouldn't have been imagined possible, as the mother was the possessor of life. The feminine and masculine imbalance has gone from favoring the matriarch to favoring the patriarch and needs to find a resting place in the center—where the couple resides—and not where one sex or the other rules. On the subject of belonging, which could be considered at the heart of the masculine and feminine imbalance struggle, Walker shares a historical perspective laying the foundation—at least in part—for the mystery of woman.

> In the communal lifestyle of primitive society, the one absolutely indisputable possession was the infant that a mother produced from her own body. Indeed, the very spirit of motherhood was "mineness," mamata, according to early Hindus. On this spirit the clan system rested; mothers were the owners of their clans. One could partake of the life or property of another only through this mystic power of belonging.
>
> As among animals, a human mother and her offspring also formed the one unbreakable bond that adult males might find incomprehensible, but with which no adult male dared interfere. The prohibition was of biological origin. A mother defending her young is still viewed as the most formidable power in the mammalian world; her ferocity can more than match a male's superior size or strength. . . . No god or demon could stand against her. She was entirely indifferent to male defiance, appeal, or persuasion. (p. 44)

The bond between mother and child was not interfered with, and although women and Goddesses were credited with the invention of agriculture, manufacturing, and the arts, men seemed focused on developing weapons, and killing techniques. Men established hunting groups, while women established the home. Men focused on war and conflict, while women nurtured the children and tended the hearth. Eventually the tides

turned, and male dominated societies came to worship a one-dimensional Goddess—"the infant's ideal: a beautiful, complaisant, ever-loving, ever-attentive young Mother in her most devoted nurturant phase" (Walker, 1985, p. 88). This image evolved into the Madonna stereotype, all other characteristics were denied. Walker continues,

> Her other aspects were labeled evil, especially the sex-goddess and Crone phases. As for a baby or child phase; this was recognized only in male divinities. The female was always full grown, responsible, and capable of taking care of her dependent boy. (p. 88)

Walker notes how men were recognized in differing stages of life; however, "if the Goddess was permitted in any form, she was assumed to be one-dimensional, frozen in one facet of her being. Women were expected to emulate her, against all reason" (p. 89). All other aspects of woman were denied so it is no wonder men were confused about women. This false mother-imago has kept her frozen in time, and character. This one-dimensional image of woman has been to the detriment of both sexes. Woman has been abducted from her true nature and sequestered into this false and limiting physical and psychological image not suitable to her spirit. The problem created is even greater than the schism between male and female due to the reproductive limitations of the male.

Jung offers an explanation for the differing gender psychological views of the mother-imago:

> Above all, I should like to point out that the mother-image in a man's psychology is entirely different in character from a woman's. For a woman the mother typifies her own conscious life as conditioned by her sex. But for a man the mother typifies something alien, which he has yet to experience and which is filled with the imagery latent in the unconscious. For this reason if no other, the mother-image of a man is essentially different from a woman's. The mother has from the outset decidedly symbolical significance for a man, which probably accounts for his strong tendency to idealize her. Idealization is a hidden apotropaism; one idealizes whenever there is a secret fear to be exorcized. What is feared is the unconscious and its magical influence. (1959/1992, pp. 39-40)

When the male greets and embraces his anima and allows her a place in consciousness, the fear of the mystery is dispelled, and he may even be able to experience the magical influence previously relegated to the unconscious. Jung describes the predominant type of mother-image inhabiting the psyches of men:

> Experience reveals the striking fact that the Urania type of mother-image predominates in masculine psychology, whereas in a woman the chthonic type, or Earth Mother is the most frequent. During the manifest phase for the archetype an almost complete identification takes place. A woman can identify directly with the Earth Mother, but a man cannot (except in psychotic cases). (p. 40)

In Greek mythology, Urania is said to be the daughter of Mnemosyne and Zeus. Mnemosyne is the mother of the nine Muses she bore by Zeus. Of the nine Muses, Urania represents astronomy and universal love and possesses the majesty and power of her father (the masculine) and the beauty and grace of her mother (the feminine). Jung continues, "As mythology shows, one of the peculiarities of the Great Mother is that she frequently appears paired with her male counterpart. But the companion of the chthonic mother is the exact opposite" (p. 40). The balancing of the masculine and feminine would naturally be a greater challenge for man. This is because woman has the capacity to embody the male child, as it is in her nature as a child bearer, whereas biologically, man cannot embody the female. Urania is the archetype of woman embodying man; she possesses a balanced feminine and masculine nature inherited from her mother and father. She is muse and Goddess of the masculine science of astronomy; the study of the moon, heavens, and stars—the celestial bodies—usually considered man's domain—but she's also a chthonic deity of the woman's domain as bearer of children, and life. Although man may integrate Urania's essence into his being, as she is his inner woman, or anima, she will always be biologically alien to him, because he can never bear

children. Although one may argue that he can psychologically embody the feminine, he can never completely embody the feminine as the feminine can embody the masculine, because he has no womb.

Man's disregard of the health of earth is a reflection of his disregard of woman, stemming from his lack of masculine and feminine balance. Earth is Mother, which Jung recognized when he wrote, "The Virgin Mary is the earth from which Christ was born" (1959/1992, p. 41). In birth, males come from females, but the reverse is impossible, and because man cannot conceive or birth a child, this mysterious aspect of woman is feared. For women, the balance is not as challenging, because the Great Mother, as is Urania, is already paired with her male counterpart, and has been since the conception of the archetype. The reverse, however, is not true; thus man's struggle to know the feminine is a struggle to know something alien to him. Unsuccessful in his quest, he unconsciously thrives on domination fueled by his fear of that which he cannot truly know. In his book, *Mythologems: Incarnations of the Invisible World*, James Hollis demystifies the archetype of the Great Mother for us:

> The archetype of mother is both the source of life and source of death. She is home and, sometimes, even journey, whenever we are courageous enough to accept that our journey is our home. She is multileveled: personal parent, grandparent, maternal goddess, or even social structure which invokes awe, desire for connection, and some form of nurturance or sustenance. . . . The same Great Mother who has given us life is speeding us toward extinction, and all in the service to a great mystery which befuddles the conscious mind, terrifies the heart and stirs the soul. (2004, p. 49)

When men neglect their soul and refuse their anima integration, they tend to project onto external women that which they have neglected within. Not surprisingly, many men engage in extramarital affairs with creative muses later in life. Feeling empty and lost amidst their family and friends, they seek without and find—via the other woman—what

they lack within. This is not because of a true lack, but rather due to a lack of consciousness—resulting in a perceived lack of trust in the worthiness and wholeness of one's own being.

This is the very foundation on which many other women and other men unwittingly build relationships. It is a shaky foundation, indeed, for Hera (or Eve) will most certainly shadow whatever could be established with Aphrodite (or Helen). Hera and Eve have time and the established hearth on their side and will play on it, manipulate with it, and hold fast to it, for to let it go is to let go of the very purpose of their existence, which is loyalty to the family structure. Helen and Aphrodite will do the same, and they are just as cunning; however, their loyalty is to the relationship over and above family, culture, and society.

The next archetype to address is Sophia. Also known as the Crone and somewhat analogous with Hecate from the Greek pantheon, Sophia represents wisdom. She is the integrated being—the female with her masculine soul (her animus) integrated, comparable with the archetype of The Wise Old Man— the male with his feminine soul (his anima) integrated. Both Sophia and the Wise Old Man are beings of wisdom. They have emerged from transformative fires into Wise Elders after having successfully integrated their opposite-sex soul selves into their being. Alchemically speaking, their wisdom is the gold acquired on one's quest for *individuation*—for wholeness.

Individuation

Balancing masculine and feminine energy is essential for individuation, which can briefly be described as the process of becoming an integrated and whole human being. Jung says, "The goal of the individuation process is the synthesis of the self" (cited

in Sharp, 1991, p. 69). Sharp offers his assessment, "In Jung's view, no one is ever completely individuated. While the goal is wholeness and a healthy working relationship with the self, the true value of individuation lies in what happens along the way" (p. 69). Perhaps encumbered by the patriarchy in which he was born, Jung wasn't able to *see through* to the essential need for the balancing of masculine and feminine energy, the very thing that could allow the individuation process an end point, rather than remaining a continual journey. In a similar vein, if Toni Wolff had possessed a healthier animus relationship, she may not have endured the many long years lived in Jung's shadow, which ultimately led to a lonely death. Individuation for such troubled souls would seem beyond challenging, indeed. No wonder it was considered something to aspire to rather than achieve. Sharp expands his perception:

> Individuation is a process informed by the archetypal ideal of wholeness, which in turn depends on a vital relationship between ego and the unconscious. The aim is not to overcome one's personal psychology, to become perfect, but to become familiar with it. Thus individuation involves an increasing awareness of one's unique psychological reality, including personal strengths and limitations, and at the same time a deeper appreciation of humanity in general. (pp. 67-68)

Integrating feminine and masculine energies and relationships within oneself is a vital aspect and essential to the individuation process. Upon considering the collective and the individual, Jung said,

> Yet the real carrier of life is the individual. He alone feels happiness, he alone has virtue and responsibility and any ethics whatever. The masses and the state have nothing of the kind. Only man as an individual human being lives; the state is just a system, a mere machine for sorting and tabulating the masses. (1955/1989, pp. 163-164)

As a man born into patriarchal society Jung may have missed the value of intimate emotional connection with members of his own gender.

> For the feminine, for women, deep and abiding relationships with other women—

the establishment of a larger universal sisterhood—could in and of itself help to heal the imbalances. In matters of the heart this seems impossible, but as women recognize they are sisters before they become lovers, the bond of sisterhood could defuse what may otherwise turn into a competitive match for the affections of the male. In the fictional story, *Freud's Mistress* (2013), based on evidence of Sigmund Freud's affair with his sister-in-law, Minna Bernays, authors Karen Mack and Jennifer Kaufman honor sisterhood in their telling of the tale of Freud and Minna's affair. The sisterhood between Freud's wife, Martha, and her sister, Minna, stands the test of time and turns in emotional ties with the patriarchal Freud. Of the two sisters, Minna is portrayed as the one dedicated to individuation—as much as she could be, considering the Victorian era times and social and economical constraints upon her.

The other woman is no stranger to the individuation path. I chose to immerse myself in the discovery of the individuation process when I became the other woman, and have attempted to take responsibility for my journey ever since. I hadn't anticipated the hell-bound trip through the complexes, projections, and transferences I encountered when I felt called to veer off the path of the collective, and to betray my long-held values in pursuit of this discovery of love, of wholeness, of completeness—qualities I falsely attributed to the relationship. Upon persevering through the pain associated with taking this road I thought less traveled, I found it was in fact a road heavily traveled, and the truth of those who traveled this road was suppressed and cast into the shadows of the collective conscious and unconscious of society. Buried in shame and guilt so much greater than any one person could have conjured or created, I could hardly breathe. I had been condemned and was isolated from familiar comfort and support. I could feel the

judgment from others—not all others, but many. I wasn't in isolation just because of "them"; I was there because of the "them" in me. I held this energy of the collective and was an equal participant in the act of "othering." This time I was othering myself. I struggled with my emotions and the pull of divergent values, which I perceived as following my heart and being true to myself on this path of individuation, or, betraying myself and following the collective. I was engaged in an intrapsychic battle. What started as the most beautiful experience of love had turned into the most horrific experience of psychic torture—with somatic consequences. I strove to take full responsibility for all I created and endured, from ecstatic joy to horrific pain, as I traversed from the depths of love to the depths of sorrow, and finally to the abyss of nothingness.

Cultural Complex

What I didn't know was that I had fallen into the grips of a *cultural complex,* which had taken control in my psyche. I was overwhelmed and even felt suicidal at times. There was no hope for individuation while in the grips of such a complex, as basic survival became my focus. I was able to better understand the dynamics at play upon reading *The Cultural Complex: Contemporary Jungian Perspectives on Psyche and Society* contributed to and edited by Thomas Singer and Samuel L. Kimbles (2004/2008). The authors lay the foundation of Jung's work before seguing to their expanded concept of his complex theory:

> Jung himself was never static in the development of his ideas and as a result, there are several different "theories" in his life's work that exist side by side: complex theory, the theory of psychological types, the theory of the archetypes and the collective unconscious and ultimately, Jung's theory of the Self. (p. 2)

Singer and Kimbles propose their *theory of a cultural complex* as a new addition built upon previously constructed theories conceived by Jung. They explain the foundation for

constructing their theory:

> Analytical psychologists have for the most part followed Jung's model so that when it comes to individuals, Jungian psychology has relied on the theory of the complexes. When it has come to broader collective experience, Jungian psychology has turned to the theory of the archetypes. (p. 3)

Singer and Kimbles noted how "when it came to understanding the psychopathology and emotional entanglements of groups, tribes, and nations, Jung did not take advantage of his original theory of complexes" (p. 2).

Jung was, however, painfully familiar with damages resulting from individual and group psyches becoming possessed by collective and archetypal forces as he dreamed about the nightmare of World War II and the Holocaust, with premonitory dreams of what was to come. There was no measure to the damage to the collective and to the individuals in the collective who were caught in such a horrific cultural complex. The authors build upon Jung's personal complexes concept thus:

> As personal complexes emerge out of the level of the personal unconscious in their interaction with deeper levels of the psyche and early parental/familial relationships, cultural complexes can be thought of arising out the cultural unconscious as it interacts with both the archetypal and personal realms of the psyche and the broader outer world arena of schools, communities, media, and all the other forms of cultural and group life. (p. 4)

The other woman, both as an individual and as a marginalized group, has fallen prey to the forces of the collective caught in the grips of a cultural complex, and she (individually and as a marginalized collective) has suffered for the whole of the collective living in denial of the existence and truth of triadic relationships. In Western society, the biblical commandment, "Thou shall not commit adultery," is at the core of the cultural complex that gets activated when a triadic relationship is formed. The collective pull of those individuals in society that adhere to the ideology of the Christian religion and

dogma originating in biblical times has weight far beyond what an individual caught in the complex can easily, if at all, manage. People can unwittingly get caught up in cultural complexes, as I believe I did when triggers in current time activated a collective pull from historical traumas related to infidelity. Unless he is caught, the male is often revered and even envied for his involvement with more than one woman at a time; the other woman, however, is entirely in the shadows and is neither revered nor envied. As with an unwanted pregnancy, the shame and responsibility for infidelity falls upon the woman, and she is viewed as the slut, home wrecker, whore, or fallen woman, whereas the male is scolded with a wink and relegated to the status of "a playboy."

The impact on the individual within the group dynamic cannot be left out of the equation when considering the damages resulting from cultural complexes, for it is often upon the individual where the collective forces strike—and painfully so. The individuals in the groups "othered" by the collective are often isolated and alienated and can become overwhelmed by the collective attack. If not properly managed, cultural complexes can drive individuals to act out in severe ways, which could even include committing murder or suicide. With archetypal forces at work, the individual and his or her identity can get absorbed into the collective—for better or worse. It is dangerous for both individuals and groups to be caught in the grips of a cultural complex because there is no limit to the possible psychological and physical damages.

Singer and Kimbles were aware that individuals focused on individuation were often set up in opposition to the life of the group. It is a common plight within Jungian work. They recognized the danger to the individual and realized how it could make them a target for becoming scapegoated, or othered, resulting from the activation of a cultural

complex. The authors' hope is that "the notion of a "cultural complex" will lead to an enhanced capacity to see more objectively the shadow of the group in its cultural complexes, rather than the Jungian tendency to see the group itself as the shadow" (2004/2008, p. 4). The other woman, as an individual, or group, is *not* the shadow, she is simply projected upon and cast into the shadow of the collective—a collective dangerously and unwittingly caught in a cultural complex itself. That which has been cast into the shadow must be brought to consciousness in order for the complex to be recognized and managed. Changing the course of the collective is extremely challenging, but doing so is possible when associated projections are withdrawn and the complex deactivated.

The other woman is often cast into the shadows, when in reality she is not that which is dark, nor is she the shadow, for the darkness lies in the unconscious of the preexisting couple and their relationship, and it lies in the heart of the collective holding to ideologies that enforce and drive the behavior of othering. The other woman represents an individual caught in the shadows of the cultural complex resulting from society's collective beliefs on the subject of infidelity—she is the scapegoat—and due to the cultural complex in which she is caught, she is forced to endure pain and carry burdens far beyond those belonging to her.

Similarly, feminists, both as a group and individually, have also fallen prey to damaging cultural complexes and have suffered severely due to attacks against them as they have fought for gender equality. When a group is cast into the shadows, the shadow of the group doing the casting is denied and projected— and not for the better. Denial does not erase the existence of the shadow; it merely pushes shadows into shadows and

increases the layers of complexity with respect to cultural issues. Differentiating the shadow of the "othered" from the shadow of the "otherer" could be a monumental step in resolving group conflicts, not only in cases involving the other woman but also in myriad other situations. Such an accomplishment could dramatically change the perception of the other woman and prove most helpful in the work of re-visioning the other woman, and feminism, so that neither need be disenfranchised by the larger society.

After wrestling with the demons—internal and otherwise—that I encountered while caught in the grips of the cultural complex, I was able to see and understand how my own personal condition was so far out of balance. I was also able to see how the masculine I saw in "him" was the masculine I sought to discover within myself, just as I have come to believe the feminine he saw in me was the feminine he sought to discover in himself. My realizations were small stepping-stones on the path to individuation, but large strides in the realm of my heavily burdened personal psyche. I had no way of knowing that this individuation path would lead me through hell, but Jung must have known it well when he wrote about it:

> Individuation cuts one off from personal conformity and hence from collectivity. That is the guilt which the individuant leaves behind him for the world, that is the guilt he must endeavor to redeem. He must offer a ransom in place of himself, that is, he must bring forth values which are an equivalent substitute for his absence in the collective personal sphere. Without this production of values, final individuation is immoral and—more than that—suicidal. (Cited in Sharp, 1991, p. 68)

As the other woman, I absorbed the burden of guilt society imposes. Although I believed that the relationship called me to the path of individuation, unwittingly, I actually took society's mores with me. I suffered the misplaced burdens of guilt and blame that society lies upon the other woman, and today I'm paying a ransom for reason and truth by

bringing light to the misconceptions society remains so determined to hold with regard to her. The collective buries the other woman in guilt because she is the character in the role outside of the culturally approved male/female dyad and because society's collective mores have remained largely unexamined; there are as many good and bad reasons for entering into triadic relationships as there are for entering into marriage. These relationships call for a place in society outside of the shadows, where they may be understood and where the women involved are not obliged to suffer and bear burdens and responsibilities males simply slough off. My travels through this specific realm of hell gifted me with the awareness of how much guilt and shame can be misplaced, and how damaging it is to an individual's psyche, as well as the collective psyche.

Separating guilt and shame from sorrow is among one of the many other woman's tasks. She may feel sorrowful for the choices she made, for the painful truths she discovered, for the conditions in her life, or because of any number of other reasons, and this sorrow is hers to manage. But shame and guilt are another story. They are what others can do to a person, and she must not let society burden her so. This is easier said than done, but the realization that the shame she may experience is though no fault of her own is a redeeming gift, for upon receiving the gift and refusing the shame, the guilt has an opportunity to dissipate. One cannot possibly reach individuation while burdened and captured in clouds of emotion, especially when the emotions are invoked by the uninformed and judgmental state of others, but one can strive. As Jung says, "Individuation does not shut one out from the world, but gathers the world to itself" (cited in Sharp, 1991, p. 68). Sharp adds more for our consideration:

> Individuation and a life lived by collective values are nevertheless two divergent destinies. In Jung's view they are related to one another by guilt. Whoever

> embarks on the personal path becomes to some extent estranged from collective values, but does not thereby lose those aspects of the psyche which are inherently collective. To atone for this "desertion," the individual is obliged to create something of worth for the benefit of society. (p. 68)

This is where the tension lives—between the divergent individual and the collective—in the striving for integration. The call toward individuation is a tall order for any human being. It is where the road really is less traveled, for rare is the person with the courage to traverse the divergent line. Individuation at its core holds no hostages and makes no demands, and integration is simply a natural state of being, uncorrupted.

A Natural Course of Balancing Masculine and Feminine Influences

In her book *Sharing the World* (2008), Luce Irigaray offers her perspective on how gender equality can be achieved in the state of naturalness. This can also serve as a solution for the balancing of masculine and feminine influences, because in the state of naturalness nothing is denied and there is no "other." Irigaray explains:

> For example, by making of the other a part of oneself, by dividing humanity into two poles, by reducing the union of these two poles to a return to mere naturalness. Thus man would search, with nostalgia and repulsion, in woman for his own repressed and uncultivated natural pole. And this would prevent woman from truly being an other for him, and their meeting from reaching a cultural or spiritual dimension. Unless they have recourse to some divinity or to a horizon of parental sublimation? Hindering, once more, the advent of the between-two from happening. (pp. 33-34)

Women must gain autonomy and integration. They need not emulate men, but need only to integrate the masculine within themselves, as men need to integrate the feminine within themselves, which is the natural state before the convolutes of culture disrupts. By integrating and balancing both feminine and masculine qualities in every human being, we eliminate the gender problem. Feminine qualities are much needed in this overly masculine, modern-day warring culture; and it is time for men to receive honor and praise

rather than ridicule and degradation for calling upon their own feminine nature.

Jean Shinoda Bolen, MD, discusses male and female behavior differences and approaches to conflict in her book, *Urgent Message from Mother* (2005):

> The male perspective, from the schoolyard experience on, is that males gang up, take advantage, and that a team player or a guy who wants to stay out of trouble keeps his mouth shut. This "go along to get along" and "look the other way" attitude is a prevailing one in many places. (pp. 97-98)

Women holding to their feminine characteristics are more inclined to address issues rather than look the other way, as exemplified in corporate America by Sherron Watkins at Enron, Coleen Rowley at the Federal Bureau of Investigation, and Cynthia Cooper at WorldCom. Journalists Richard Lacayo and Amanda Ripley discuss the actions of these three women named "Persons of the Year" in 2002 and who appeared on the cover of *Time* magazine under the caption "The Whistleblowers." Sadly, such conduct seems to be the exception rather than the rule in the male-dominated Wall Street culture, and as jobs, economic security, and relationship stability come into question, many women are choosing to conform to the masculine attitude, further upsetting the feminine/masculine balance. Bolen goes on to say,

> In addition, something that men instinctively seem to know that women do not is that men in high positions either know what is going on and don't want it known, or, they don't know and would rather not know. In a male world, once a man knows a problem exists, he knows it can make him look bad (be "one down"). (p. 97)

This is not the case in the female world, where the feminine approach is for women to look at the issue, openly discuss it, and strive to resolve it. Bolen asserts, "In the female world, it is not only bonding and stress-reducing to discuss a problem or admit a mistake, it generates support, ideas, and possible resources" (p. 97). Bolen continues,

> Women are more able to admit mistakes, ask for directions, work collaboratively,

> seek consensus, be motivated by empathy to alleviate suffering, and take care of the vulnerable. Until women are equal partners in setting values, it is not safe for boys and men to be feeling and nurturing people without suffering from patriarchal judgments that they are not man enough. Patriarchy is endangering all species and the planet itself. (Bolen, 2005, p. 97)

Working from a natural theory with the supposition that all things are equal and balanced makes feminism and gender identity non-issues. I believe Luce Irigaray taps into this essence I seek beneath feminism; this natural theory allows for seeing through feminism in the sense of "seeing through," as conceptualized by James Hillman. "Seeing through is a process of deliteralizing and a search for the imaginal in the heart of things by means of ideas" (1975, p. 136), writes Hillman. Irigaray starts with modern dilemmas and goes so deep as to question what the male reaction would be if there were no more earth, which I interpret as no more woman—to press down and repress. She suggests,

> Once imagine that woman imagines and the object loses its fixed, obsessional character. As a benchmark that is ultimately more crucial than the subject, for he can sustain himself only by bouncing back off some objectiveness, some objective. If there is no more "earth" to press down/repress, to work, to represent, but also and always to desire (for one's own), no opaque matter which in theory does not know herself, then what pedestal remains for the ex-sistence of the "subject"? (1989, p. 133)

This levels it all. Irigaray strips away that which is the resisted, repressed, and desired, of woman—Earth. That is what we must do to find the critical balance necessary and live in harmony, once and for all. Although natural theory precedes biblical theory, the popularity of religion led to the religious dominated social order to the detriment of humanity.

Magdalene's Othering in the Name of Patriarchal Ruled Religion

The story of Mary Magdalene is a prime example of othering by the established religiously ruled dyad. Apostle to the apostles, Mary Magdalene was shunned, othered,

cast out, rejected, and erased from her rightful place in history. Magdalene was the loving and supportive partner to Christ, and provided crucial feminine energy and guidance to the all-male group of apostles. This version of the story didn't please the patriarchy that controlled the church, so rather than allowing Magdalene her rightful place in the church, the patriarch degraded her by labeling her merely a fallen woman—a prostitute—and erased her from the liturgy and the arts. Put simply, in the psyche of the clergy, Mary Magdalene was the other woman to Christ, and the clergy was a jealous wife.

Mythologist Kayleen Asbo dedicated herself to years of research seeking the truth of Magdalene's story and her place in religious history. Asbo's work brings to our attention the obvious erasure of Mary Magdalene from many frescoes in museums, churches, and basilicas throughout Europe. In July of 2011, I was among a group of depth psychologists and clinical psychologists who gathered in Assisi, Italy for an interdisciplinary conference entitled, *Transcendent Wonder: Peering Beyond the Veil*, when I first met Asbo and learned of her work. With extensive historical knowledge and riveting passion, Asbo served as a speaker, educator, and tour guide. She shared from the history of St. Francis, Sister Clare, and others, including Mary Magdalene, and led us to the fresco in the Basilica of St. Francis of Assisi, which vividly exposes the erasure of Magdalene's image. Only a darkened grey shadowy figure remains, while all the other images of those attending Christ around her remain clear and colorful. Subverting the role of Magdalene from peer and Saint to a mere shadow served to accommodate and support male domination of the church, and in doing so perpetuated the imbalance of gender power in Christian religion and in culture as a whole.

Rather than embracing the unfailing strength of Magdalene's feminine energy, the

church rejected it—and her. Like Magdalene, countless women have had their identities erased, buried, and denied as they've groveled for truth and justice amidst that powerful lie born of denial of women's influence. Slowly, ever so slowly, there is an awakening. I believe restoring Magdalene's true position in the church doctrine could be among the most honest and progressive contributions to humanity in the history of the church, and a great step toward restoring and re-visioning the archetype of the other woman in cultural mythology. In her book, *Truly our Sister*, Elizabeth Johnson reminds us, "Losing Magdalene into the false fog of a fallen but repentant woman has had incalculably negative consequences, which is why women greet recovery of her image as "apostle to the apostles" so intensely" (2003, p. 100). To bring Magdalene out of the shadow wherein she lay sequestered by the patriarch is to help break women free from the prison of the suppressed and oppressed where women have been left to suffer throughout all time.

Luce Irigaray focuses on the theory of the subject and the other, which is discussed at the level of gender through much of her writings. She challenges male domination and the hierarchal order of things:

> Perhaps for the time being the serene contemplation of empire must be abandoned in favor of taming those forces which, once unleashed, might explode the very concept of empire. A detour into strategy, tactic, and practice is called for, at least as long as it takes to gain vision, self-knowledge, self-possession, even in one's decenteredness. The "subject" sidles up to the truth, squints at it, obliquely, in an attempt to gain possession of what truth can no longer say. (1989, p. 136)

The truth can no longer speak because the construction of truth lacks a worthy foundation. Men stand on this foundation—as well as women—and they too are burdened by deceit and humanity's ills. Man may suffer equally, albeit unconsciously, due to ignorance not of his making, but of society's making. Irigaray continues, "Now is

the time to operate, before all is lost" (p. 136) and insists that man must "extend underground passages" (p. 136). In depth psychological terms, man must delve into the unconscious. Irigaray uses "planting in the fields" metaphorically, as man must dig up his own field (of dominance) to find what lies within and below:

> That is, plow again those fields which had been assumed cultivated once and for all, but which now turn out to have merely lain fallow, capable of products that choke anything growing in their soil. The "subject" must dig his foundations deeper, extend the underground passages which assured the edifice of his determination, further dig out the cellars upon which he raises the monument of his identification, in order to prop up more securely his "dwelling": the system of his relationship to self, the closure of his auto-representations, focus of his lonely exile as "subject." (pp. 136-137)

While appearing to be on solid ground in his empire of male domination, man is alienating his own being not only from woman, but also from himself—from his own interior. He must dig his foundations deeper, for as he digs truths will be revealed—truths so astonishing that he will cease to be able to uphold his prior convictions. By digging into the underground beyond the edifice of his determination—his fixed beliefs—he will be shaken to his core by the truths that lie beneath all the strategies and tactics he could ever conceive. As he discovers that unless he integrates the feminine he will remain lonely and exiled by his own will, he may start to squint, to *see through* (in the Hillmanian sense). Were man to squint at a new truth, a new reality, his eyes might open and as an integrated being he could see and embrace the world through the eyes of a man/woman, a hermaphrodite; this would allow him to not only see differently but also feel more differently than he ever imagined. But can he come into this consciousness before humanity is destroyed? It would be helpful if this awareness and ability to see through could be awakened in the spiritual man and disseminated through the "Church," for the institution with all its power has a strong hold on the beliefs of the collective.

Christ trusted Magdalene; however, the church did not trust her—because the church could not trust itself. The men in power could not trust themselves to live in accordance with the teachings of Christ, not if those teachings in any way threatened the political and gender power they held. In man's digging into his foundations, if he were honest in his examination and evaluation and not seeking merely to uphold existing beliefs, but genuinely seeking to find what is hidden and buried in the truth of the dirt-turned fertile soil, he would discover the flaws, cracks, and fissures in his theological and philosophical foundations. This frightens man, for to him an untamed woman is a frightening creature, especially when she is a foreign aspect of himself. Irigaray (1974/1989) describes woman—so difficult for man to comprehend—because woman is counter to their logic: "Woman is neither open nor closed. She is indefinite, in-finite, *form is never complete in her"* (italics in original, p. 229). Irigaray elaborates,

> No metaphor completes her. Never is she this, then that, this and that. . . . But she is becoming that expansion that she neither is nor will be at any moment as definable universe. Perhaps this is what is meant by her insatiable (hysterical) thirst for satisfaction. No one single thing—no form, act, discourse, subject, masculine, feminine—can complete the development of woman's desire. (p. 229)

Women desire equality because without equality one cannot have balance and balance is essential for harmony on many levels of existence. I believe "equality" is the masculine term—putting her (woman) in the male dictated socio-economical ranks of equal, while "balance" is a feminine term. Allowing the masculine and feminine energy to flow in balance speaks to the interior of a being, not the external—imposed, but internal—embraced, never to be denied as "an other."

Ending the Erasure of Women

Women of all walks of life desire a life lived outside of the shadows of injustices;

I speak here of the injustices resulting from the erasure of women who have created and contributed critically and substantially to works of literature, art, religion, philosophy, and politics throughout the world. The erasure of these significant contributors is especially evident in the works of women plagued by the negatively influenced stereotype of "the other woman." Such women include Sabina Spielrein, the first (known) other woman to Emma Jung in the life of Carl Jung; Antonia Anna "Toni" Wolff, the second other woman in Carl Jung's life; Minna Bernays, the (albeit controversial) other woman to Martha Freud in the life of Sigmund Freud; Anaïs Nin, the other woman to June Miller in the life of Henry Miller. There are countless "other women" who have been cast in the shadows of history, society, and culture. These other women have often contributed significantly not only to the works of the accomplished men with whom they had intimate affairs, but also to the growth and development of the man—and have also often supported the man in supporting his spouse and family—for which she gets no credit whatsoever. After having been relegated to the shadows in the lives of the men to whom they were devoted, rather than receiving credit and gratitude for their contributions, they are further cast out, rejected, even demonized, with their efforts undervalued or trivialized if acknowledged at all, scores undoubtedly erased as if they never even existed—myriad versions of the story of Magdalene; the ultimate other woman (to the Church in the life of Christ).

This work strives to acknowledge these other women and to bring to the fore the need to recognize them and their life, beginning with the understanding of the need to re-vision her as well as her identity, for she is presently "othered" in her very name, "the other woman."

Chapter 3
Film Projections and The Other Woman

Ideologies and Influences Expressed through Film and Literature

Many American cinematic productions and news media broadcasts of the 20th century have accommodated and supported "ethical" ideologies imposed upon society by individuals, organizations, and governments dominated by religious and political beliefs. In the past half-century, a significant shift has occurred and with the evolution of independent films, cable television channels, and Internet broadcasting, we have more content freedom than ever before. That is good news and bad news all rolled up onto one frayed reel. The good news is that film is free to explore subject matter once considered taboo, marginalized, and restricted. The bad news is that content, now cheaper and easier to produce, is far more often sloppily spilled onto the screen with little discernment or discretion. Films with questionable ideologies expressed both overtly and covertly fill theatres with unsuspecting and eager audiences, and can be used to '*other'* individuals and groups that live outside the filmmakers' conscious or unconscious ideological persuasions. The result is an influenced population where each individual mind penetrated contributes to the metamorphoses of the hive mind. And that is a dangerous thing, especially when unhealthy and inaccurate projections abound. An example is the unconscious relationship society has with *the other man,* and more formidably, its unconscious relationship with *the other woman*. These are the individuals who are drawn in or enter into relationship with a previously coupled individual. The circumstances are many and varied, however, there are stigmas that plague these individuals and their relationships, which media and cinema play significant roles in perpetuating, intentionally, or not.

Archetypes and Stereotypes

Archetypal significance and mythological stories get blurred under the strains of the incessant stereotyping found in filmmaking. Underdeveloped or poorly developed characters, groups, and races often end up falling prey to those guilty of creating destructive stereotypes that have no positive contribution or impact on society. Writers, directors, and producers put their mark on society with every released production, some worthy, others not. Cinema and media can ignorantly and sometimes maliciously stereotype innocent individuals, as evidenced in scandalous reporting and on-screen cinematic depictions involving *the other man,* or *the other woman.*

When archetypes are confused with stereotypes, people are traumatized, especially marginalized individuals, such as the other woman and the other man. Glen Slater distinguishes the two in his article, *Archetypal Perspective and American Film:* "American films of note very often show flawed protagonists whose wounds resonate with the shadows of the culture and whose characters are more colored than merely transformed by their underworld experiences" (2005, p. 17). The character 'colored' is a stereotype drawn from the archetypal circumstance. The archetype and archetypal character remains constant, while the stereotype and stereotypical character is merely a manifestation of the coloring by the prevailing society, resulting from a host of cultural and societal influences. It was Slater who first drew to my attention the importance of distinguishing the stereotype from the archetype—a topic ripe for infusion into film school curricula. Whether drawn from stereotypes or archetypes, changing course once an ideology has been established and embraced by the hive mind seems impossible, but film and television can and do have a powerful impact and can change the course of

social thought. Previously marginalized voices that sound out can sway millions—for good or evil—these voices can also move entire populations out of isolated, uninformed, and disconnected spheres into evolving states of consciousness. They also have the ability to shift masses from warring, chaos, and destruction into a consciousness of peace and contentedness—or vice versa.

This research seeks to unearth the archetype of "the other woman," so she can be distinguished and differentiated from the stereotype of "the other woman." It also seeks to understand if and how film has influenced the stereotype, and focuses on film content using Carl Jung's theory of the archetypes as the lens through which 15 films produced between 1914 and 2014 are explored. Film can serve as a backdrop for the creation of myths and fairy tales, and as a vehicle for expression of archetypes seeking consciousness. Films can also serve, however, to confuse stereotypes with archetypes, and create, strengthen, or degrade images (or subjects) via stereotypical depictions. One must tease the stereotype out of the archetype, or the archetype out of the stereotype, to acquire an in-depth understanding of character. This is the essence of the task, within which "the other woman" is the subject in this work.

The Masculine Hero's Journey and the Feminine Heroine's Journey

Carl Jung's theory of the archetypes also allows the transference from the personal to a mythical background and assists one to imagine the complex outside of their own psyche, where they may be better able to bring it to consciousness where one can work to dispel its energetic force—or at least understand it. With film as its representational foundation, this body of work also seeks to understand the individual and cultural complexes of the other woman. More specifically, this film research seeks to

understand the nature of the other woman's heroine's journey, utilizing Joseph Campbell and Kim Hudson's theories, and seeks to distinguish the feminine journey from the masculine journey. Lastly, this exploration seeks to recognize the archetypal constellations at play within the overarching archetypal representations of the other woman depicted in 20th and early 21st century film. We begin one hundred years prior to this writing with a film that takes us into the dreamscape of a man troubled by his beloved uncle's opinion of his newfound love. This film represents a nontraditional triadic relationship; and although nontraditional, such relationships are far from atypical.

The Other Woman Explored through the Lens of Film over 100 Years

The Avenging Conscience (1914).

The Avenging Conscience (1914), bearing the subtitle *Thou Shall Not Kill,* produced by D. W. Griffith and significantly modified from *The Tell-Tale Heart* book by Edgar Allan Poe (1843), is an example of a nontraditional yet common type of triadic relationship. The film represents the power of controlling archetypal forces and the power of the unconscious when battling against such forces. It also introduces the power of the dream in one's psyche. Although this film is far from an "on the nose" representation of the other woman, it represents the complexity of preexisting dyads, as the couple represented as being united are both males, uncle and nephew, between whom the other woman comes.

The male in this story is not controlled by his mother or a wife, but by his bachelor uncle, who has devoted his life to his nephew, who was orphaned when his mother died in childbirth. No mention is made of the father. Attracted to a love interest, the nephew finds himself caught between his possessive uncle and his sweetheart.

Archetypally, the uncle fills the role of a mother—or wife, given the degree of his uncle's attachment to him. The nephew having found true love struggles to free himself from the binds of his controlling uncle, yet he is torn, due to his obligation to the benevolent uncle. He longs to be with his sweetheart but must find a way to break from his uncle. Suffocating beneath his uncle's control, he kills his uncle and encloses the body in a brick fireplace. The uncle's spirit haunts the nephew, who then slips into various states of dementia and paranoia. A detective has discovered his crime, and the tortured, obsessed, and paranoid nephew is driven to confess. After confessing, he awakens to find his uncle working at his desk as always—it was all *just* a dream. The nephew reaches out and touches his uncle, enormously happy to find him alive. Simultaneously, his love interest realizes she cannot live without her man, even if she has to endure the disapproving uncle, who has softened by the touch and embrace of his nephew just before she arrives and knocks at the door; thus, the uncle embraces the woman he previously rejected. There is harmony in the triad via acceptance.

The fact that *The Avenging Conscience* was based upon Edgar Allan Poe's work of 1843, more than a half a century before Sigmund Freud's work on dreams, prompts one to consider Freud's reading list. Did Poe influence Freud? And, to further the inquiry, did Freud influence Griffith? Just as D.W. Griffith received credit for developing the classical Hollywood cinema, Freud received credit for the discovery of the unconscious, which was revealed through the dream. Both men forged their bodies of work based upon the efforts of others before them, yet each received the lion's share of the credit for the discoveries in their respective fields. It was in his circa 1912 or 1913 essay, *Creative Writers and Day-Dreaming* (in Gay, 1989, p. 436) where Freud first presented his theory

on the structure of literary work and made a psychoanalytic inquiry into the nature of literature. Literature would find its way through depth psychology to film, as evidenced by Poe's *The Tell Tale Heart* of 1843 brought to the screen via *The Avenging Conscience* in 1914.

The Avenging Conscience was chosen to discuss the topic of the other woman, or the other man, because it explores a fundamental, yet unexamined, triadic relationship, and the basis of conflict in a budding dyad relationship. The uncle has financial control over his nephew, and the uncle's undying devotion obligates the nephew to him—much as is commonly seen in parent-child dyads. This may be among the earliest depth psychological films due to the representation of the conflict exposed in a dream, and due to *the other* in relationship. A jump forward in time just a few years takes us to *Way Down East* in 1920, where we'll find another early silent film that depicts yet another early version of the plight of the other woman.

Way Down East (1920).

Lillian Gish stars in *Way Down East* (1920), also directed by D.W. Griffith. *Way Down East* was a full-length play written in 1897 by Lottie Blair Parker, and adapted to a novel by Joseph R. Grismer in 1900. Parker's play ran in New York theatres for 20 years before being adapted to film in 1920. With the art and business of filmmaking only 25 years old at the time of release, the silent film *Way Down East* offers one of the earliest on-screen depictions of the othering of woman. *Way Down East* was remarkably progressive for its time, as it brought to consciousness the plight of young unwed mothers.

According to a review by Hal Erickson, D.W. Griffith was criticized for paying an astounding $175,000 for the screen rights to the play because the topic matter was considered dated at the time, but the film had enormous success (retrieved from http://www.rottentomatoes.com/m/way_down_east/ on September 4, 2013). I believe the success of *Way Down East* is due to its familiar and archetypal plot. The archetypes found in the perpetrator/victim/rescuer pattern are evident in the story and on screen as the city slicker scoundrel preys upon the country girl who falls victim to his deceit, and is later rescued by the hero. The opening title-cards of *Way Down East* describe the times, past and present. Caught in a web of deception, the other woman in this film is an archetypal fallen woman.

> Since the beginning of time man has been polygamous—even the saints of Biblical history—but the Son of Man gave a new thought, and the world is growing nearer the true ideal. He gave of One Man for One Woman. . . . Today Woman brought up from childhood to expect ONE CONSTANT MATE possibly suffers more than at any point in the history of mankind, because not yet has the man-animal reached this high standard—except perhaps in theory. —If there is anything in this story that brings home to men the suffering caused by our selfishness, perhaps it will not be in vain. —Time and place—in the story world of make-believe, Characters—nowhere—yet everywhere; Incidents—never occurred—yet always happening . . . .picture a small village in New England.

The innocent, ignorant, and poverty-stricken Anna (played by Lillian Gish) is sent by her mother to live with affluent relatives in Boston. Anna meets her mother's cousin and two snobbish daughters who pretend to be nice to Anna only to impress their visiting rich aunt. To pique the sisters of whom she is not fond the rich aunt provides an elegant dress for Anna to wear to the ball. At this point, we see the *Cinderella complex* begin to play out and it does to a point, but the story line transitions from Anna being victimized by the affluent relatives to Anna being victimized by a scoundrel.

Anna arrives at the ball and catches the eye of the scoundrel, Lennox Sanderson (played by Lowell Sherman), a philanderer who lives off his father's money. Sanderson exhibits the *playboy* aspect of the puer archetype, while the Squire exhibits the *wise old man* aspect of the senex archetype. These men represent opposing sides of the same two-headed archetype of man. In Rafael López-Pedraza's words from *Cultural Anxiety* (1990), "The *Puer* and *Senex* form a two-headed archetype in an essential polarity, which makes them one and the same—two sides of the same coin, unable to exist without each other" (p. 87). We can see the opposing sides through the Squire and Sanderson, both played out at the expense of Anna. In the Squire we see the man who has stubbornly made up his mind and wishes to hear no more (from Anna), and Sanderson who enjoys women in excess and takes no responsibility for the destruction caused by his behavior. Within Sanderson lies a deeply ingrained selfishness—a selfishness that transcends any predictable in adolescence. It is a savage selfishness that could be a derivative of Titanism. Building upon the works of Carl Kerenyi in *The Gods and Goddesses* (1976), Rafael López-Pedraza suggests that the Puer possesses a large element of Titanism:

> Just as the Greeks thought of the Titanic times as the reign in earlier times of more savage celestial Gods, in the ontogenesis of man, there have also been Titanic times. Our adolescence probably contains a large element of Titanism—excess, unboundedness, lawlessness, chaos, barbarism and so on. We can add this Titanic element to the Puer's celestial trip, which exhibits its own form of excess, lack of limitation and destructiveness. (1990, pp. 12-13)

This Titanic element is so deeply buried in the unconsciousness of man there seems little if any hope for the masses (of men) to mature into the wholeness of their being. Sanderson is not naïve to his destructive behavior, however, nor is he of the era of the Titans, yet his behavior is aligned with a savage selfishness. He hides this behavior from the Squire because it is morally unacceptable and he knows it. We can draw upon

the Titans for an understanding of the savage and destructive aspect of the puer archetype, which Sanderson exhibits, but there is a significant difference between the Titans and Sanderson, and that is consciousness—and the knowledge of right and wrong. Sanderson is conscious of his deceitful and manipulative behavior, and is not of the savage times, yet he behaves in psychologically savage ways—without remorse. Thus, he is cast into the grey area between the scoundrel and the sociopath. For the scoundrel, redemption is possible, as the *trickster* may be the archetype at work beneath the scoundrel's cloak, but for the sociopath, no true redemption is possible because where there is no conscience, there can be no remorse, nor true redemption.

In the positive sense of this double-headed archetype, the Senex would not allow the Puer to destroy a young woman's life, as Sanderson did to Anna when he courts her and tells her of a future in which they are wedded to lure her to him. Many men like Sanderson are stuck in adolescent consciousness wherein they play-the-field, court, and conquer women by stealing their virtue only to abandon them. Sanderson, however, is not a young man anymore, and he is a liar, thus the ante is raised on the effects of his destructive behavior. Anna falls prey to his charms and is seduced, unwittingly, into a false marriage with the playboy. He tells her the marriage must be kept a secret for a time, and that she must trust him. Anna doesn't understand but obliges her husband. When she says the marriage can't be a secret anymore because she is with child, he shocks her by ordering her not to tell anyone. He then tells her the marriage was false, and cruelly abandons her. Anna's mother rushes to Anna's side, but she soon dies a quick and mysterious death, leaving Anna abandoned once again. Anna finds temporary shelter in a boarding house where she gives birth to her sick baby. The landlady tells Anna if the

baby dies without being baptized it will never see God. The frightful Anna takes on the responsibility and performs the sacred ritual of baptism and names the baby "Trust Lennox." The name suggests she holds a naïve hope that Lennox Sanderson will end up being a trustworthy man. Anna holds her baby in her arms through the night as the life leaves the child. Even though Anna's baby has just died, the unsympathetic landlady announces, "Everyone is talking about you not having a husband, I guess you'll have to leave," and turns her out.

The naïve country girl is distraught and cast into the grips of a cultural complex. She does not even possess the consciousness to think of changing the prevailing belief system of the townsfolk. She's stuck with her lot in life—her existence rejected by the collective. She is not only a victim of Sanderson's foul play, but also a victim of the patriarchy, enduring the effects of the events in her life over which she had no control. There is no male gender archetype equal to the fallen woman, which is the aspect at play in Anna's archetypal journey at this point in the story. The very nature of the patriarchy prevents the possibility of a fallen man. Men are to lead, and if they don't lead, they follow; women are to follow, and if they don't follow, they fall and become victims of society—unless they possess a rebel force, and are able to persevere and stand against the prevailing patriarchal power—rendering them as heroines.

Anna finds her way to employment and shelter at a farm in a neighboring town ruled by that town's staunch patriarch, Squire Bartlett (played by Burr McIntosh), who will have no shame under his roof. When she crosses paths with Sanderson, the faux aristocrat, again, Anna is employed as a servant (aligned with slave), while the scoundrel Sanderson is disguised as an integrity-bearing aristocrat (aligned with abusive master).

The family has grown fond of Anna and the son of the Squire, David Bartlett (played by Richard Barthelmess), falls in love with her, but she cannot return his love because of her past. She tells him she cannot be any man's wife. Shamed and possessed by her past, Anna denies herself the true love that has found her, but as the house servant at least she has shelter. She carries the burden of misplaced shame, which is often the case with victims of abuse. Her stability is threatened once again when Sanderson, who happens to be a neighbor, comes to visit. He is now charming and wooing the Squire's niece, Kate, with marriage intentions. Sanderson privately threatens Anna and tells her she has to leave. The troubled Anna does not want to be exposed, nor does she want to leave the home she has found. This is where there is a twist in the making of the other woman in this early film. Anna was cloaked in the shame and silence of the rejected other woman to the Squire's niece, whom the scoundrel showered with affections. The niece openly enjoyed the scoundrel's gifts and attention, while Anna, knowing the truth of the scoundrel, felt her position as a servant threatened. Often, in slavery days, the master of the house would take the slave for his sexual pleasure, then treat her poorly and punish her for *his* weakness. Slave women were often the other women, who also bore children of their masters. At this point, Anna is all but lost in the shadow of the helpless fallen woman, whereas the scoundrel fools the townsfolk into believing he is a kind and generous man worthy of marrying the niece of the Squire.

The woman recognized as the "Town Gossip" adds to Anna's peril by rushing to tell the Squire that Anna had previously lived in a nearby town and had borne a child. The angry Squire sets out to learn if this is true, which he does, but he isn't interested in the details. He doesn't let Anna explain. "I don't want no words just get out!" he harshly

scolds. The Squire's son, David Bartlett arrives and turns to Anna wanting to be told it is a lie, but she cannot deny it. He is crushed and retreats in cowardly despair. Caught in the grips of what I would call an *Immoral-Moral Cultural Complex,* Anna continues to bear shame that is not hers but wrongly cast upon her by society. It is Sanderson who should feel shame, but lacking moral character or a conscience, he slithers around, threatening Anna's right to exist in the home she was able to make for herself after his horrifying deceit.

The stricken Anna looks at Sanderson, who stands silent at the table and who would destroy her rather than defend her. Filled with anger and courage, she steps out of the status quo place of silence where women were most often relegated and lashes out at the Squire, "You found out so much! Why didn't you find out the whole truth? That I was an ignorant girl betrayed through a mock marriage. This man, an honored guest at your table—why don't you find out what HIS life has been?" Sanderson tries to shush Anna up, but she defiantly speaks up and tells the Squire that Sanderson is the man who betrayed her. David rises to the occasion and heroically defends the damsel-in-distress. He charges at Sanderson and as the men fight Anna runs out into a cold blizzard in the dark of night. David Bartlett goes after Anna who is weak, helpless, and isolated on an iceberg floating down the river toward a huge waterfall. If she reaches the waterfall she will die. Lying upon a floe, she is the image of impending death. Her true love and hero, David, rescues Anna from her peril, and they are married and live "happily ever after."

If we consider *Way Down East* from the perspective of views shared in Kim Hudson's *Virgin's Promise*, we see that Anna's heroine's journey is depicted from a masculine perspective and that the interior of the feminine isn't considered at all. The

story ends with Anna becoming the bride and fulfilling cultural expectations, but we know nothing of her interior story. She has transitioned from the child in the home of the mother, to the maiden in bed with the scoundrel, to the woman about to be in bed with her beloved husband. We don't know anything about her hopes or dreams, or if she even has any, beyond marriage. We do know she has journeyed through the bed of betrayal, symbolically died on the flow, and risen into a new life wherein she is loved and embraced, rather than used and abandoned. In Sabina Spielrein's terms in her 1912 essay, "Destruction as the Cause of Coming into Being," Anna's "destruction" fueled her "coming into being," at least in masculine archetypal journey terms.

The primary archetype at play in Anna's psyche is the *eternal feminine,* which is consistent in Anna's character as she transitions through at least seven archetypes on her journey, beginning with (1) the virginal child, which she was before being duped into a false marriage; followed by (2) the victim, betrayed first by her mother's extended family, and then by the scoundrel, catapulting her into the archetype of (3) the fallen woman, also known as the spoiled maiden, for she lost her virtue and became pregnant out of wedlock; after losing her child, Anna became (4) the wise servant, for she alone knew the true nature of the scoundrel; and then (5) the rebel, upon speaking out against Sanderson; before becoming (6) the damsel-in-distress, where she was rescued by her beloved; ending in (7) rebirth, as Anna finally sheds the stigma of her past and is set to enjoy a new life out of the shadows. However, Anna's new life is yet another journey through deceit, because Anna is not yet a free woman. She is still controlled by the patriarch, and not able to be herself. Her feminine journey is not complete and stops short.

The shifting of archetypes in this story is indicative of Jung's teaching as described in *The Archetypes and the Collective Unconscious*: "No archetype can be reduced to a simple formula. It is a vessel which can never be empty, and never fill. . . . The archetypes are the imperishable elements of the unconscious, but they change their shape continually" (1959/1990, p 179). As archetypal forces are brought to consciousness, shifts occur, and the shape of the archetype, paradoxically, changes. Anna moves through seven archetypal aspects of the eternal feminine, transitioning from one to the other as her consciousness expands and as she confronts the forces holding her back. The senex archetype was present in the community as represented by the Squire and the townsfolk with their cultural conditioning, whereas the puer was present in Sanderson—not as a playful trickster but as a conscienceless scoundrel. His role is indicative of the savage Titans rather than any figure imagined in the archetypal fields of the Greek Pantheon, which prompts the questions: What is the archetype of one without a conscience? And, What is the archetype of the sociopath? Ginette Paris says that there is no place for sociopaths in the construct of archetypal psychology in the Greek Pantheon (personal communication, 2012, Pacifica). Where then, and how then, do we categorize them? Recognizing Titans as ruthless and without conscience as well as being persons of great strength, influence, intellect, power, and capriciousness is important and critical. These deceptive manipulators cannot only destroy innocent lives, such as Anna's in this story, but they are masters at deception capable of the destruction of societies. Sanderson is a small-time Titan.

The story also demonstrates how tragic it can be for people to be so influenced by the moral conditioning of society that they reject mother and child. There was little if any

accountability on the part of the males responsible for out-of-wedlock pregnancies, and though the times have changed, that scenario has not. The burden of an unwanted pregnancy, regardless of the circumstances, ultimately falls upon the mother. The Squire, representing the senex archetype, did not change either. Had it not been for the rebel rising in Anna, fueling her ability to defy the patriarch and speak out against Sanderson—even though the Squire had silenced her—she would have been negated, rejected, and cast out into the cold—again. By the end of the film, after nearly losing her life on the ice, symbolic of being frozen to death, Anna experiences a transformation consistent with the archetype of rebirth in the fifth form, as described by C. G. Jung in *Four Archetypes: Mother/Rebirth/ Spirit/Trickster*:

> Participation in the process of transformation. The fifth and last form is indirect rebirth. Here the transformation is brought about not directly, by passing through death and rebirth oneself, but indirectly, by participating in a process of transformation which is conceived of as taking place outside the individual. In other words, one has to witness, or take part in, some rite of transformation. (1959/1992, pp. 48-49)

The symbolic ritual of being near frozen on the ice, to being warmly embraced by the son of the Squire and his family is in alignment with symbolic and ritualistic death and rebirth. In alchemical terms, the seven archetypal aspects Anna embodies on her journey serve as the prima materia—the raw ingredients for reflection and transformation—resulting in Anna's ability to rise up and realize the eternal feminine archetype—the overarching archetype at work and play in Anna's life, and in the lives of myriad other women.

The problem with this story is similar to the problem with so many stories—it is the problem of gender inequality—lack of women's rights—to state it more aptly.

Although Cinderella myths thrive in storybooks and on the screen, the female's success revolves around being rescued by the Prince. There is no place for the empowered and equal feminine in these old myths—no place for a woman to rise up and stand on equal footing with a man. In the old Cinderella myths we see women rise up out of the bitchfighting and gossiping clutches of competitive ill-meaning women upon being rescued by the Prince, but what we don't see are the masses of women forced into starvation and living as whores with no alternative in life than to give their bodies to men in exchange for shelter and meals. Anna's is a success story not because she was an empowered and successful women, although she did speak out on her own behalf against the scoundrel to avoid being thrown out into the cold (only to run out into a freezing blizzard anyway—essentially to escape the patriarch), it is a success because she found food and shelter, presumably with love. Period.

Lillian Gish was a proto-feminist. According to IMDb (retrieved from: http://www.imdb.com/name/nm0001273/?ref_=fn_al_nm_1 on July 18, 2014), she made the following comments back in 1919: "I believe that marriage is a career in itself. I have preferred a stage career to a marriage career." She also said, "Marriage is a business. A woman cannot combine a career and marriage. . . . I should not wish to unite the two." Lillian Gish lived to be 99 years old and never married or had children. She left her entire estate to her friend and fellow actor, Helen Hayes, who died 18 days later. Gish didn't like the virgin roles into which she was cast and said so, too. "Those little virgins, after five minutes you got sick of playing them, to make them more interesting was hard work" (retrieved from http://www.imdb.com/name/nm0001273/bio?ref_=nm_ov_bio_sm on July 18, 2014).

Greta Garbo apprenticed under Gish on the set of the 1926 release of *The Scarlet Letter,* and her friend Helen Hayes would later star in *The Sin of Madelon Claudet* (1931). IMDb's tagline for *The Sin of Madelon Claudet* reads, "Out of jail for a crime she did not commit, Madelon turns to prostitution and thievery to send her illegitimate son to medical school" (retrieved from: http://www.imdb.com/title/tt0022386/?ref_=nmbio_trv_25 on July 18, 2014). Incidentally, the name Madelon is associated with Mary Magdalene as it means "woman from Magdala" and is a variant of Madeline (Hebrew): variant of Madeleine, which is the French version (retrieved from: http://www.thinkbabynames.com/meaning/0/Madelon on July 18, 2014). According to Miriam Feinberg Vamosh, it is also the birthplace of Mary Magdalene (retrieved from: http://www.haaretz.com/archaeology/.premium-1.545784 on July 18, 2014). Hayes's character, Madelon, is an early Hollywood depiction of the Whore/Madonna archetype. The wrongfully convicted Madelon portrays both aspects of the archetype: She is the fallen woman (Whore) forced into thieving and prostitution in order to fulfill her need as a mother (Madonna) to provide for her illegitimate son. Not all early female stars would play out both the Madonna and Whore aspects of the Whore/Madonna archetype, and with the enforcement of the Hays Code, such intriguing and interesting roles for women would cease.

From the Roaring 20s to the Pre-Hays Code Films of the early 1930s.

In January of 1920, the 18th Amendment was ratified. Prohibition was law—and would be for the next 13 years. The wealth-laden "Roaring 20s" rolled in with bootlegging, speakeasies, gangsters, corruption, crime, and lewd and immoral behavior—on and off screen. The U.S. economy boomed through the decade until the Wall Street

Crash of 1929, which heralded in the Great Depression. The Great Depression devoured the 1930s and lived well into the 40s in many parts of the country. The film industry felt the pain along with the general public as theatre seats went empty and budgets shrank. Prohibition had marked the end of legal employment for scores of people. To gain audiences in such dire economic times studios needed an edge, and they found it—in gangster movies and films depicting racy relationships.

In the five brief years between the Wall Street Crash and the enforcement of the Hays Code in 1934, a number of films were artfully produced but held back from the screen by the Code's censors. These films included *The Divorcee* (Leonard, 1930), based on the novel *Ex-Wife* (1929) by Katherine Ursula Towle (under the pseudonym Ursula Parrott), *Red-headed Woman* (1932) based on the same name book by Katharine Brush, and *Babyface* (1933) based on the story by Darryl F. Zanucs (under the pseudonym, Mark Canfield). Turner Classic Movies would eventually dub these pre-Code films *The Forbidden Hollywood Collection*. The Hays Code, consciously or not, was as much of a ban on equality for women as it was a ban on what was considered immoral activity on the screen by the Code's enforcers. Characters portrayed in these "morally questionable" pre-Code roles even had happy endings, as women who traded sex for favors, money, and power benefited in the end. For many women, on and off screen, marriage and prostitution were essentially synonymous conditions. Prostitution, despite its form and reputation, was the manner in which many women gained independence not only in the movies, but also in the patriarch. This was an era when most women were forbidden to work outside the home, and men obtained jobs over women because they were considered family providers—regardless of the truth. According to Kate Simons,

"Spinsters, discriminated upon in the workplace and unable to support themselves, were limited to very few kinds of jobs, for example: teacher, secretary, typist, nurse, seamstresses" (retrieved from: http://www.slideshare.net/KateSimon/women-in-the-1920s-10247493 on June 19, 2014). Only during World Wars II and I were women invited to work in any field they wished because men were off fighting the war. Outside of wartime, a woman who couldn't find work was forced to live with family members or wherever she could find shelter. Unwed mothers had few legal protections and their babies could be taken from them simply because they were born out of wedlock.

Because so many financial opportunities excluded women, marriage was the main road to financial security—as it had been for hundreds of years. A leftover construct from the Victorian era, men were excused for their infidelities, as they were "slaves to their katabolic purposes and sexual appetites, [and] could not be blamed" for their infidelities (retrieved from: http://memory.loc.gov/ammem/awhhtml/awlaw3/property_law.html on July 19, 2014). Censors, regardless of the circumstances, however, considered female infidelity both weak and immoral. A cheating male was revered and considered "successful," while a cheating female was a failure, a "fallen woman." Men were praised in society for the same behavior by which women were punished.

Although the pre-Code films blurred moral values and messages, they also bore a message of hope for the independence of woman by allowing her to win even in morally questionable games. Woman's filmic independence was to be short-lived, however, as the Hays Code essentially removed women from independent roles for the next three decades. The Catholics used the Hays Code not only to limit what they considered to be immoral behavior on screen, but also to send women back to the kitchen. Women were

commonly portrayed as homemakers, baking cookies, and having dinner ready for their husbands when they came home from work. With the newcomer and zealot Catholic, Joseph Breen placed at the helm in 1934, the previously wavering Hays Code would be strongly enforced and remain in effect for the next 34 years. Just as Anna in *Way Down East* floated on ice before being rescued by marriage, women, collectively and cinematically, were pushed out onto a floe and remained there until 1968, when the Motion Picture Association of America (MPAA) adopted a new alphabet rating system: G (general), M (mature), R (restricted), and X (adult) (Thompson & Bordwell, 1994, p. 515). The Code lost its powerful hold over film content.

Throughout the Code's enforced years, the virginal Madonna stereotype dominated women's roles on screen, and independent women were portrayed only if they ultimately "came to their senses" and relinquished whatever control they had to their (superior) husbands. Unbeknownst to society (men and women alike), there would be a war between Eve and Lilith—the two aspects of what I have named the *whole woman archetype*—the archetype that was torn in two and all but lost in the shadows of the patriarch. The Lilith archetype and Eve archetype are two sides of the same coin, which represent the whole woman archetype (which could also be recognized as integrating the *Lilith-Eve archetypal aspects).* While knowledge of the biblical Eve is common, the Catholic Church, in concert with other patriarchal organizations, has systematically scrubbed the character of Lilith from mainstream biblical scholarship, so successfully that in many circles she is a complete unknown. When Lilith appeared as a dream image to an analysand, Siegmund Hurwitz, author of *Lilith: the first Eve,* recognized that the "figure could not be a form from the world of the dreamer's consciousness but that it exists as a

widespread *mythological* motif" (1992, Intro. italics in original). The figure was a form from the collective unconscious. Drawing from the fields of archaeology, Assyriology, epigraphy, and Gnosticism, Hurwitz brings light to the shadowed Lilith.

Gentle, loving, nurturing, and maternal women living out the Eve aspect of the whole woman archetype have been aggrandized by church fathers, and—from the point of view of the patriarchy—represent the whole of woman, the ideal woman. This kind of woman would be driven to despise and fear those sexually seductive, creative, untamable, and independent women living out the Lilith aspect of the whole woman archetype. The Eve campaign has been so successful that woman would be at war with herself, driving out the very aspects of herself needed to experience the wholeness of her being—or individuation. Woman has been co-opted to promote her own failure. Stereotypes reinforce the split and not only keep women under the control of the patriarch, but they also keep woman from integrating the dark and light aspects of the feminine. The Eve aspect of the whole woman archetype was elevated and portrayed through the Madonna stereotype, while the Lilith aspect of the whole woman archetype was sidelined, and vaguely paralleled with the character of Mary Magdelene, a "businesswoman" relegated to the role of prostitute who, in order to redeem herself, rejected all that the stories implied she had been. Lilith's degradation and near-erasure was buried beneath the shadow side of the whore stereotype—unrepentant and unforgivable. Lost were her agency, her independence, her freethinking autonomy—because all of those traits threaten the patriarchy. This split denied Lilith's light and Eve's shadow equally, putting woman at war within herself. She fought an unwitting war over the split and carried out men's campaigns by warring with other women, and othering one another for eons,

without ever realizing that by doing so, they were othering themselves and participating in their own repression.

The Divorcee (1930).

The Divorcee attempts to represent males and females as equals but falls short when Jerry (played by Norma Shearer) attempts to apply the "what's good for the goose is good for the gander" rule to her marriage. The roles were portrayed as equal until Jerry was to understand that Ted's affair meant nothing, even while Ted couldn't forgive her and agree that her affair also meant nothing. The first "other woman" in the film is portrayed as a well enough to do, yet sly, lonely temptress. This other woman tries to make something more out of a fleeting affair than Ted had in mind. In an act of revenge for Ted's infidelity, Jerry sleeps with his best friend—a playboy and opportunist. She tells Ted she "balanced their accounts." He finds this incredulous and cannot live with the same reasoning he expected her to live with. They divorce and Jerry becomes the sly and lonely temptress, but she ends the relationship when she realizes its impact on her new partner's wife. Ted and Jerry live stubbornly and miserably without each other until three years later when they reunite and forgive one another.

Even though Ted's affair with the temptress was the first betrayal, the focus shifted quickly from his betrayal to hers, and remained there. While this film fails in its attempt to treat the sexes equally, given the time and the grips of the patriarch, it is quite progressive.

Red-headed Woman (1932).

Red-headed Woman is among the films that contributed to the brazen gold-digger stereotype of the other woman, and although barred from theatres upon the Hays Code

enforcement in 1934, the film would be rated PG-13 today. The character, Lil (played by Jean Harlow, bearing Lilith's namesake) is the temptress, and the trickster. She is a brilliant manipulator who freely uses her sexuality as she sets out to steal her boss from his wife, and marry him. In this regard, the tables are turned and the male is essentially treated as property of the bitch-fight winner. Men are depicted as having no agency in their infidelities, while women are viewed as morally bad for seducing the men away from their wives; once again, women bear the brunt of society's unexamined judgments and complexes. Upon succeeding and winning her boss away from his wife, Lil cheats on him, too, and lures in yet another, richer man. Jean Harlow's Lil pushed the limits and enjoyed the game of conquering men, as well as the spoils that came with them. Lil's role is aligned with the commonly accepted masculine behavior of the time. She acquired the rich husband and kept a secret lover—but she was a woman and such success for a woman was taboo. The forbidden film was banned from the screen until 1968 when the letter rating system was implemented.

Babyface (1933).

Babyface was also forbidden from screening because Lily (another character bearing Lilith's namesake, played by Barbara Stanwyck) uses her sexuality to gain employment and make it "to the top." Lily had an abusive father who essentially turned her into a prostitute when she was only 14 years old. She also had a literary mentor absorbed in the writings of Friedrich Nietzsche who primed her to use men and control them with her sexuality. She specifically uses married men to climb the corporate ladder. In this banned film, Lily enjoys the same sexual freedom and lack of responsibility for her actions as would the *playboy* archetype of the era. There was no love in her strategy.

Lily has no sincere regard for men and isn't even emotionally affected when a past lover shows up and kills her present lover, and then himself.

Because both of her dead lovers had worked at the bank where Lily worked (and ladder climbed), she is sent to Paris by her employer to remove her from the murder-suicide scandal. Lily performs well and advances professionally without a man in her life for a couple of years. This earns her the respect of the new big boss at the bank, whom she ultimately woos and marries. All is wonderful until she is tested. Does she value love or money? When her husband desperately needs her and her resources, she initially returns to her hardened roots and refuses to help him, but in the end she comes to her senses and decides that money is nothing without love. The hardened other woman has transformed into the loving wife, and through her the two aspects of the Eve-Lilith Archetype merge into the Whole Woman Archetype.

The eternal Lilith unconsciously revealed.

Two of the three pre-Code era Forbidden Hollywood films explored star women with Lil embedded in the character's name. We see this in Harlow's Lil in *Red-headed Woman*, and in Stanwick's Lily in *Babyface.* Consciously chosen or not, the name Lilith conjures the dark aspect of the feminine. Scholar of Jewish mysticism, Dr. Siegmund Hurwitz, thoroughly examines the Lilith myth in his book, *Lilith the first Eve: Historical and Psychological Aspects of the Dark Feminine* (1992). Just as the truth of Mary Magdalene's role in Jesus Christ's life has been undermined and misrepresented by the patriarchy-ruled church, Lilith's role has endured injustices resulting in the oppression of women since the beginning of history. Hurwitz does the myth of Lilith a justice that this writing cannot begin to express, as his writing contributes to a balancing of the scales of

justice between the genders. Hurwitz discusses the power struggle between Lilith and Adam, which was "completely unknown to earlier Aggadic (i.e., narrative Jewish literature). It appears for the first time in the Alphabet of ben Sira, which describes the struggle most expressively" (1992, p. 177). "The origin of the story goes back to one of the two widely differing accounts of the creation of woman to be found in Genesis—two passages from different sources" (p. 177). He breaks down the strands from which biblical texts were derived, and explains, "According to the Yahwist's account, Eve was created from one of Adam's ribs. According to the Priestly Codex, however, the first human couple was created at one and the same time, on the sixth day" (p. 178). The power struggle over equality in the Adam and Lilith myth was all but lost beneath the Adam and Eve myth, wherein woman is represented as being made from man rather than with and equal to man. Although Eve is considered subservient, it is she whom the blame is cast upon for the couple having eaten the apple, thus invoking sin in the world. As early as this myth, although inhabiting the dominant role in society, men were represented as having no agency!

Siegmund Hurwitz takes the conversation to the bedroom—the heart of the struggle between Lilith and Adam:

> Right from the start, there is a violent power struggle between the two partners. But what was this quarrel really about? It was sparked off by disagreements over the position of the two partners during their marital relations. Lilith refused to take the "lower position," whereas Adam insisted on the upper position for himself, basing his claim on the biblical saying, "thy desire shall be to thy husband, and he shall rule over thee." Against this, Lilith backed her own claim with the verse from the Bible which said that they were both made from the earth at the same time. Accordingly, she considered herself as having the same rights as her husband, to be able to act autonomously and to be independent of him—which is why she refused to accept his wish to "lie on top." (1992, p. 179)

Hurwitz adds, “In contrast, Eve appears as a completely subordinate being, who obviously complies with Adam’s wishes without hesitation. She has no problems regarding the position she is supposed to assume” (p. 179). Eve’s (supposed) submissive position was assumed at the expense of women seeking gender equality and resulted in an age-old power struggle between the sexes, wherein the patriarch has remained the dominating power. Hurwitz’s research on the subject takes him back in time from 400 BC to 620 BC (p. 178) where early records support the argument of women as equal rather than subservient to men. Lilith, like her namesake characters in the Forbidden Hollywood films, was an independent woman—a wild woman archetype—feared by the male-dominated patriarchy, thus condemned. She would not only be cast into the shadows of mythical stories, but she would be erased altogether. Women were incomplete without her and men lost the companion best suited to share in and fulfill their sexual appetites. The inability to accept the genders as equals in the beginning was detrimental to both sexes, for as women succumbed to the Eve role, men looked to other women to fulfill their desire for Lilith.

On the top of the list of reasons the Forbidden Hollywood films were banned from the screen is the violation of the Seventh Commandment, “Thou shalt not commit adultery” (*The Bible*, Exodus 20:14). Pressured by religious groups to enforce the Code, Joseph Breen made censorship his personal and his professional mission. In his book, *Hollywood’s Censor: Joseph I. Breen and the Production Code Administration* (2007), Thomas Doherty writes, “Breen dictated ‘final cut’ over more movies than anyone in the history of American cinema” (jacket cover). A strict enforcer, Breene was tough on film. It was game on. Movies off.

> Breen vetted story lines, blue-penciled dialogue, and excised footage (a process that came to be known as "Breening") to fit the demands of his strict moral framework. Empowered by industry insiders and millions of like-minded Catholics who supported his missionary zeal, Breen strove to protect innocent souls from the temptations beckoning from the motion picture screen (2007, jacket cover).

Although the Code was established in 1930, it wasn't enforced until 1934, at which time violators had to adhere to the Code or pay a $25,000 fine. "More important, a film without a seal was barred from any MPPDA member's theaters—which included most first-run houses" (Thompson & Bordwell, 1994/2003, p. 217). Gangsters couldn't be depicted as heroes, and women couldn't be portrayed as successful vamps (not overtly anyway). A morally questionable character would have to suffer in the end as punishment for what the Censors deemed "immoral behavior." Many interesting roles for women disappeared with the enforcement of the Code and the roles to follow would be subdued. Lilith was traded for Eve, as woman was split in two. Permitted women's roles reinforced social goals of the time: they were good wives, mothers, teachers, or nuns—boring characters for actresses who craved complexity. Strong and independent women—those wild women archetypal women—were pushed further into the shadows of society. Unbeknownst to many women, the patriarchal ideologies they supported in the name of religion were the very ideologies that kept them from achieving true independence. Unconsciously driven, the oppressed oppresses.

We move now to discuss a film produced in the first year of the Code's enforcement. It contains an excellent example of the required tragic ending for those involved in the "crime" or "sin" of adultery.

The Scarlet Letter (1934).

Nathaniel Hawthorne's novel, *The Scarlet Letter* (1850/1998), exposes the complexities of moral judgment, betrayal, and shaming. In Hawthorne's story, a Puritan community plagues a woman by sentencing her to wear the scarlet letter "A" on her bosom for committing the sin of adultery, which has resulted in the birth of a child fathered by someone other than the woman's estranged husband. *The Scarlet Letter* has been adapted to film at least 10 times to date, adaptations that include four short films and a television mini-series. The earliest production was a silent film in 1908, directed by John Sidney Olcott, starring Gene Gauntier as Hester Prynne; the most recent was produced in 1995, directed by Roland Joffé, starring Demi Moore. Penance, morality, sin, shame, guilt, redemption, and self-forgiveness are pervasive themes found in *The Scarlet Letter*.

Literature was a vehicle Hawthorne used to atone for ancestral guilt the author carried. Hawthorne's great grandfather, John Hathorne (as the name was then spelled), was a magistrate who officiated at the Salem Witch Trials in the latter half of the 17th century (1851/2012, Hawthorne, p. 4). Nathaniel Hawthorne was the son of a Captain in the U. S. Navy; his father died when the young Hawthorne was just 4 years old. Their ancestors were among the first Puritans to settle in the New England.

The Scarlet Letter is a tragedy that reveals the inner turmoil experienced by a pastor as he struggles with religious doctrine that is in conflict with his own human nature and behavior, and the strength of a woman when othered by society for having loved the wrong man—and not just any wrong man, but a clergyman. Hester Prynne, a married woman, was also the secret other woman to the church in the life of Master

Dimmesdale, who lives out the archetype of the *fallen clergyman*. The novel explores the relationship between sin and suffering. It is a vicious circle with suffering as a result of sin as the foundation, perpetuated by more sin, and rescued by isolation—but only temporarily, before the cycle begins again. Redemption breaks the cycle, but is only obtainable by public hearing or publically confessing, and then serving the punitive sentence administered by the church. In Hawthorne's work, the ideologies of the church are deeply instilled in the people in the community making it nearly impossible to be free of judgment—externally espoused, or internally wrought.

The 1934 film adaptation of *The Scarlet Letter*, directed by Robert G. Vignola (Darmour & Vignola, 1934), was released just eight years after the elaborate 1926 silent film version directed by Victor Sjöström. It was also produced the same year that the Hays Code was actually enforced. The Code was adopted in 1930 but not enforced until 1934, making *The Scarlet Letter* an excellent choice for the Code's seal of approval because the story's ending served the Code's requirement for any persons with questionable moral conduct to meet a tragic end.

The story takes place from 1637 to 1642 in the Colony of Massachusetts (approximately 50 years before the historical guilt-laden Salem Witch Trails). Hawthorne sets the imposing tone, introducing an unyielding religious and patriarchal leadership.

The foreword, practically an apology, reads:

> This is more than the story of a woman—it is a portrait of the Puritan period in American life. Though to us the customs seem grim and the punishments hard, they were a necessity of the times and helped shape the destiny of a nation.

Public punishment is established in the opening scene as a means to control what is seen as and considered unacceptable behavior by the townspeople. First we see Faith Bartle on

exhibit in the town square; she is an older woman with a cleft stick flailing about from her mouth as she blurts out unintelligible sounds to remarking passers-by. A sign around her neck calls attention to her sin, "ye Gossip." Next we see a man named "Samson" shackled in a pillory. He, too, is labeled with his sin, "For Laughing on ye Sabbath." Two archetypes become evident in these supporting characters, the *gossip* and the *simpleton*.

The antagonist, an aged Roger Prynne, a.k.a. Chillingworth (played by Henry Walthall), arrives in town. As the old man inquires about food and lodging the bell rings summoning all to the town square. He is told there has been a scandal in Master Dimmesdale's Church. A gentlewoman is being punished by the Magistrate for adultery—it's Hester Prynne (played by Colleen Moore). Upon hearing Hester's name, the old man insists it isn't true, for "a purer creature never lived," he declares. "Who accuses her?" he then asks. "Her child accuses her," the townswoman tells him. Hester Prynne has given birth to a baby girl. Hester Prynne embodies two aspects of the eternal feminine archetype, the *saintly virginal woman*, and *the fallen woman*. One moment she is the purest creature that ever lived; the next, she is scorned for having birthed a child out of wedlock. The child carries yet another burden—for being born a bastard, she is othered at birth.

The townspeople gather in the square. Women gossip harshly about Hester Prynne, who awaits sentencing for her sin with babe in arms. A gossip sneers at her, "Look, the baggage walks with the dignity of a queen." The church pastor, Master Arthur Dimmesdale (played by Hardie Albright), has the option to ask the woman who is responsible for her having a child—or another less compassionate clergyman will. Master Dimmesdale, the secret father of Hester Prynne's child, pleads to the magistrate on behalf

of Hester Prynne for mercy and a lesser punishment, quoting the Bible on "forgiveness" to support his plea. Tormented by his task, he stands and asks her to reveal the name of him that tempted her. He could speak out and admit he is the one, but he holds the secret and pleads with her to tell. Hester Prynne refuses, "No, never, I only wish I could bear his agony as well as mine." The *too good mother* archetype is evident here as she sacrifices her own well-being for others, but there is a twist, for her "good" behavior for the sake of the community is ultimately at the expense of the clergyman, and not Hester Prynne. Dimmesdale wants to confess, but allows Hester Prynne to make the call. Hester's reputation has been sacrificed, her child is evidence of her sin—there is no hiding it—but she preserves the reputation of the clergyman, Dimmesdale, and the Church, for the sake of the community. She suffers and is publically punished for her sin allowing her redemption, thus she is able to live in integrity. Being the "too good mother" to a fault, Prynne advises Dimmesdale to keep the secret of his identity, "for the damage it would do to the people," she says, "for the faith it would destroy."

The townswomen gossip relentlessly while holding their pastor on a pedestal, "Poor Master Dimmesdale, it is a shame that such a sin could come on his congregation." Being held in high regard when he knows he is a sinner only causes further suffering for the troubled man. Hester Prynne receives her sentence. His Majesty scolds her; "So all may know you have committed the sin of adultery you shall wear the (scarlet) letter (A) on your bosom for the rest of your natural life." She is shunned by society as the townswomen behave with arrogant and defiant attitudes resembling a gang mentality. This is an example of how the hive mind develops. The women act together, and as a group they other, shun, and reject her. Hushing them, a compassionate man speaks out,

"Let her cover it as she will, the pain of it will always be in her heart." Hawthorne's male figures are portrayed as having mercy women lack. Further, it is the women who stand behind and push the men toward action—harsh and cruel action; in this way women unwittingly support the very system that keeps them subservient to the patriarch. This demonstrates how women wage war against one another (often covertly) resulting in the undermining of independence, identity, and power.

A sign, "Hester Prynne, ye Seamstress" hangs near the front entrance of Hester Prynne's cottage where she lives with her baby at the edge of town. Master Dimmesdale arrives and tells Hester he must reveal himself as the child's father and pleads with her to marry him, as in his soul he cannot bear being a living lie. Altruistically, she tells him to think not of the two of them but of the townsfolk, where his duty lies. She takes on the role of the too good mother for both of them, and he yields to her. She fears what will come of the townsfolk if the they tell the truth, and believes if the townsfolk know the truth about the man to whom they have entrusted their souls, it will destroy their faith. For the benefit of the community, the too good and saintly mother, Hester, sacrifices her life—and Dimmesdale's, even though he pleads with her to allow the truth to be told. "What can a ruined soul like mine do for the redemption of other souls?" He cries. "You have repented. Your life is not less holy than it appears in their eyes. To destroy their faith would be a great sin and would only shatter the love we bear each other," she replies. "My salvation and yours can come only in heaven," Hester reasons, accepting the role of martyr. "Our very lives must be a living penance, His will be done." Hester fatally misguides Dimmesdale to the detriment of them both. The festering lie serves to imprison Dimmesdale, causing him severe emotional torture and physical illness, for he has no

way to clear his conscience. Dimmesdale holds the lie in his heart and his inability to repent proves to be too severe a burden to his soul—it ultimately costs him his very life.

Back in town, the old man who has presumably been lost at sea and missing for over two years, accounts for his presence by signing the town record. He starts to write Roger Prynne, but quickly catches himself and writes "Roger Chillingworth." The town elders welcome him, happy to have a doctor in the community. At Dimmesdale's request, the revengeful Chillingworth calls on Hester Prynne. It's a harsh encounter. Chillingworth prepares a cup for her to drink and adds a powder; she suspects he may poison her. She tells him she's thought of and wished for death. Chillingworth tells her his intentions, "Have no fear, my vengeance is to let you live, to give you medicines against harm so that your burning shame may still lie against your bosom." He spews his venomous vengeance, "I'll bestow punishment in the eyes of men and women and yah, even in the eyes of your own misbegotten child." His bitterness knows no limits.

Hester Prynne admits to wronging him and seeks reconciliation, but Chillingworth is possessed by vengeance. He admits being at fault for thinking they could mate given their significant age difference, but remains intent on finding out who "the other man" is. He changes his name "for the dishonor of that of a husband of a faithless woman." To assuage her guilt Hester promises to keep his identity a secret. Hester Prynne holds the tension of the burdens and secrets of both men. While protecting Dimmesdale's position in the church and reputation in the community, she also protects the reputation of prideful Chillingworth, which only serves to make him a more powerful foe. The lies in this triad are the corrupting force—the killing force—and it is Hester who chooses the lie over the truth. She had the good intentions of preserving the faith in the

community, however, an individual lie feeds a collective lie, and this story demonstrates just how detrimental repressing the truth can be. The cultural complex weighs too heavily on the individual, Dimmesdale, and Hester is unwittingly guilty of contributing to the power of the complex by insisting that Dimmesdale keep the truth of their sin a secret.

Five years pass. Just as the women have ganged up against Hester Prynne in the past, the town's children gang up and pitch mud at the now five-year old Pearl Prynne, daughter of Hester Prynne and Master Dimmesdale. Hester breaks up the fight just as the townswomen come along. The children lie and say the Prynne child started it. The gossiping townswomen gang together and go to his Majesty to have Hester Prynne's five-year old child taken from her, claiming she is unfit for mothering.

His Excellency speaks: "Hester Prynne, the point has been discussed whether we do well to trust your child with the guidance of one who has stumbled and fallen. The child needs to be instructed in the truths of heaven and earth, what can you do for her in this way?"

"I can teach my child what I've learned from this," she motions to the scarlet letter A on her bosom.

"Woman, it is because of the stain which that letter indicates we would transfer the child to other hands," His Excellency informs her.

"Nevertheless, this badge has taught me, it daily teaches me lessons where of my child would be the wiser and the better," she pleads.

Prynne has gained knowledge and wisdom unknown to the magistrate. By integrating her "sin" into her being, she has freed herself of the burden of carrying shame. The fallen woman stands tall and proud. She does not want to be freed of the scarlet letter A, for that would result in a loss of her independence. Hester has come to wear the letter

as a badge of honor. From an interior perspective, she has discovered the truest sense of her nature and carries herself proudly and free of shame.

Master Dimmesdale pleads on Hester's behalf. The plea is helpful, and she is able to keep her child—for now. As time passes, Hester continues to serve the sick and needy in the community. When at the bedside of an ill-stricken townswoman, the woman confesses, "I have greatly wronged you. Will you forgive me?"

Hester comforts the woman letting her know all is well. The women are bonded in the spirit of sisterhood, the first such connection for Hester in five years, and the first display of women supporting rather than othering one another.

Hester leaves when Doctor Chillingworth arrives. The townswoman tells Chillingworth it is Dimmesdale's prayers and Mistress Prynne's broth that have helped her recover. The woman regretted having shunned Hester Prynne and tells the doctor how no one went near her, save Pastor Dimmesdale, "and he only went out of duty to his soul," she says.

The ever-suspicious Chillingworth now firmly believes Dimmesdale is the father of Hester's child, but he isn't willing to forgive, or forget. Vengeance is his only motive. Hester attempts to reconcile with Chillingworth, once again. She begins, "Five years ago you made me pledge secrecy to the fact that you were my husband. In doing so I was false to the only man to whom I should have been true."

"What choice had you?" He asks, as he reminds her of the cruel sentencing imposed for adultery.

"Best that it had been so," she proclaims having realized—too late—the tragic impact of the suffering on Dimmesdale.

"Have you not tortured him enough?" she asks.

"No, no, I live only for that!" Chillingworth announces with conviction.

Vengeance proves to be a greater sin than the sin of adultery. The perpetrator, rescuer, victim roles have shifted. Bitterness has claimed Chillingworth who is no longer the victim of circumstance driven to evil because he was betrayed. He is now the perpetrator, deliberately inflicting emotional and physical trauma upon Dimmesdale. Dimmesdale suffers a cultural complex too great for him to endure and too complex for Hester to comprehend. By withholding the truth of his fathering a daughter, he betrayed himself first, and as an extension of betraying himself, he betrayed the community. Hester has shifted from role of victim having been cast out and othered by society due to loving the wrong man, to the role of rescuer. She attempts to comfort the suffering Dimmesdale, who is now the victim, caught in the grips and crushed beneath the weight of the cultural complex imposed by the ideologies of the Puritanical society—a complex that is unwittingly supported by Hester Prynne. At last, she has freed herself of her pledge of secrecy to Chillingworth.

At this point in the story, it seems that the vengeful Chillingworth is the problem. But Chillingworth only serves as the scapegoat, because it is "the lie" that is the true problem. Dimmesdale's soul cannot bear the betrayal for which he has not paid his penance, and had he told the truth, his penance would have been paid long ago. Finally, Hester and Dimmesdale devise a plan to leave the town, but Chillingworth bullies them by booking passage on the ship they plan to leave on, allowing no escape. The ill-stricken Dimmesdale, laden with guilt, can no longer bear the lie. He enters the town square and

confesses to the people that he has sinned and bears the mark. Hester Prynne rushes to the suffering man's side and continues to deny the truth.

"It's not true. It's not true," she cries, as Dimmesdale rips open his shirt bearing the scar of the letter "A," which has been crudely branded upon his chest. Relieved of his lie and with a clear conscience, he falls to his death in Hester's arms. The townsfolk bow in silence. Chillingworth, representing Hades, the archetype of death, creeps away. His dastardly deed is done.

In heraldry, the scarlet color of red is commonly used for coats of arms, and in Hawthorne's story, the scarlet letter "A" becomes Hester and Dimmesdale's symbolic coat of arms. Unable to wear it openly, Dimmesdale forsakes it. But in the end, upon telling the truth, he was able to honor it. Hester was able to wear her coat early on by accepting the punishment publically imposed upon her. It was a tragedy for Dimmesdale that he couldn't free himself as well. Dimmesdale discovered that a festering lie is poison to the soul, and subverting one's own needs for the benefit of the community—even God—is not always the best choice for the individual—or the community, or God. This awareness circles back around to the truth that individual betrayal begets collective betrayal, and collective betrayal holds a force greater than an individual betrayal, a force that affects the foundations of a society. A lie is a foundation laced with poison; it may last for a while, but death is inevitable. In this story, seeking forgiveness is as important as forgiving; both cleanse the soul. Dimmesdale was able to end his life as a hero rather than a coward, for he was finally able to confess his sin. Hester Prynne was a heroine, too, albeit misguided when it came to advising Dimmesdale, for she defied society and remained true to her beliefs, even to the point of wearing the scarlet letter A as her badge

of honor. Chillingworth's drive for vengeance and inability to forgive rendered him soulfully dead. In the end, he crept away, having taken his joyless vengeance.

Sin, shame, guilt, vengeance, and redemption are the human condition themes explored in *The Scarlet Letter,* as well as compassion and self-forgiveness. As Chillingworth takes his vengeance, Dimmesdale, the fallen clergyman, is freed from the darkness of the sin he holds in his heart, and Hester, the martyr, who has sworn her life and Dimmesdale's to lives of penance, lives out that which she unwittingly willed in the beginning of the story. Dimmesdale yielded his agency to Hester Prynne, resulting in a betrayal of his soul—a betrayal he could not endure. Men bereft of agency are a recurring theme in film, and it occurs yet again, in the next Hays Code era film explored herein.

The Women (1939).

The women are fighting again. Pulling hair, kicking, and biting—it's dirty fighting, and let's not forget about the conniving. That's how the female gender is portrayed in George Cukor's film, *The Women* (Stromberg & Cukor, 1939) which was based on Clare Boothe Luce's play, The Women (1936). The production features over a hundred females in a film that is all about women fighting over men. Yet, not a single member of the male species appears on screen. From the nail salon to the perfume counter to the country club, women gossip and bring one another down with their vindictive and jealous behavior. In *The Women*, Crystal Allen (played by Joan Crawford) is the familiar stereotypical other woman of mid-20th-century films; she's a sly, brazen, lying, gold-digging home-wrecker in contrast with the stereotypical kind, gentle, and perfect loving wife, Mrs. Stephen Haines (played by Norma Shearer). Crystal Allen succeeds at breaking up the Haines's happy marriage and marries the man her self, not

for love, but for money.

In the secondary storyline, the roles of the women are conversely cast. The other woman, Miriam Aarons (played by Paulette Goddard), is a kind and genuine loving woman involved with a man who is married to the cold and crass, vicious gossip, Mrs. Howard Fowler (Rosalind Russell). The fighting escalates from conniving to physical when vindictive wife, Mrs. Howard Fowler, attacks his benevolent girlfriend, Miriam Aarons (the other woman). According to Turner Classic Movies, "No doubles were used in the fight sequence where Rosalind Russell bites Paulette Goddard. Despite the permanent scar resulting from the bite, the actresses remained friends" (retrieved from http://www.tcm.com/tcmdb/title/509/The-Women/trivia.html on June 15, 2014). The competitive women theme was prominent on and off screen, as Rosalind Russell reportedly called in "sick" until Norma Shearer, who refused to share top billing, relented. The benevolent wife had to make room for the malevolent wife, allowing for top billing for women representing the dark and light aspects of the *wife archetype*.

The reversal of stereotypical roles in the second storyline weakens the strength of stereotypical projections established in film, wherein the other woman is viewed as the "whore and home-wrecker," while the wife is portrayed as "Madonna and keeper of the hearth." There appears to be an attempt at balancing the scales of justice among women in triadic relationships regardless of marital circumstances and status; however, there is no mention of culpability for the off-screen men in the picture. The story leaves men bereft of agency. They neither assume responsibility nor are they held accountable for their role in relationships with women. Rather than being portrayed as having a powerful presence in relationships, men are represented as mere victims at the mercy of controlling

women. In this regard, the deeply entrenched patriarch and its subversive control cannot be denied, for as the playing field is leveled between the other women and the wives in triadic relationships, men invisibly slither through the fighting females and escape from any recrimination for their behavior. In this scenario, the women—for good or ill—carry the complete burden of responsibility for the success or failure of the relationship. As long as the focus remains on the fighting women, men go about escaping responsibility and accountability; and the underlying causes provoking infidelity are ignored altogether.

The beauty of *The Women* is the way in which the characters interchange their behavioral roles and demonstrates how not all other women fit the stereotypical role of the temptress, whore, or gold-digger; just as it reveals how not all wives fit the stereotypical role of the good mother and innocent victim in their marriage. Mary Haines is the final winner of the bitchfight when she succeeds at bringing down the cunning Crystal Allen, but not without the help of her friends, who aid her in the spirit of sisterhood. Mary Haines is depicted as a clever and benevolent role model for women as she surrenders to her love for her poor victimized husband, Stephen Haines, and completely forgives his indiscretion. In the final scene, she rises above her pride and welcomes her unfaithful husband—her prize for winning the bitchfight—into her loving outstretched arms. This is where the film falls short, because as Mary Haines comes to terms with her excessive pride and realizes the broken marriage was all her fault due to her refusal to fight for her husband when he fell into the arms of the temptress—the gold-digging she-wolf who got her claws into him and stole his affections—Stephen Haines is blindly excused for his behavior. The story neglects to hold men responsible for anything and blames women for everything. The focus of the film remains fixed on the

bitchfighting, while quietly, cleverly, and successfully, men escape from any and all responsibility for their part in the relationship. One fails to notice the undermining of the feminine as women fight over men. So, while Cukor's film serves to level the playing field between the wife and the other woman, it has a long way to go to level the field between the male and the female.

In the three decades following the release of *The Women*, the patriarch would continue it's work, as religious zealots—notably the Catholics—would continue to battle with filmmakers over the portrayal of individuals with alternative lifestyles on the screen. The fight for censorship began back in 1922 after a number of Hollywood scandals involving death, drugs, and celebrities. It was then when film industry leaders formed the Motion Picture Producers and Distributors of America to counteract the threat of government censorship of film content. Former U.S. Postmaster General, William H. Hays was chosen to lead the effort. He took charge in 1922 and working with Hollywood filmmakers established the Production Code (aka, The Hays Code) in 1930 (Thompson & Bordwell, 1994/2003). It would be the Catholic zealot, Joseph I. Breen, however, who would put the Code into effect upon becoming the head of the studios' Production Code Administration in 1934. Breen would run the show with a sharp editing knife until 1954; the Code, however, would remain in effect until 1968, when the letter rating system would go into effect (Doherty, 2007). William Hays may have been chosen (unconsciously or consciously) due to his position as Postmaster, because it was the Postmaster who was in charge of enforcing the Comstock Act described as the "Suppression of Trade in, and Circulation of, Obscene Literature and Articles of Immoral Use." The act prohibited the handling of obscene literature, sex toys, and contraceptives

through the mail.

Rather than enforcing the Code, Hays fell in line with Hollywood, which provoked the Catholics to take action to control film content independently. *The Legion of Decency* was formed in 1934 with the support of the National Catholic Office for Motion Pictures (NCOMP). The Catholics were asking for the very censorship for which Will Hays had established rules in 1930, but failed to enforce. On June 11, 1945, *Time Magazine* described the effort of the Catholics in support of Joseph Breen's editing knife, which they ultimately controlled with the power of the boycott:

> For many a year the U.S. churches have deplored what they call the brazen indecency of U.S. cinema. Their annual conferences have passed resolutions. Their clergy have lobbied for censorship bills. Their journals have crusaded. But for all their zeal the churches have accomplished very little. Last week, led by members of the Roman Catholic Church, they were embarked on a new crusade, brandishing a new weapon—the boycott. (Retrieved from http://www.freerepublic.com/focus/news/2146228/posts on July 18, 2013)

Censorship was established and ethical ideologies enforced by catholic zealots would be responsible for the creation of a variety of stereotypes found in film (and life) throughout the 20th century. With the seventh commandment, "Thou shall not commit adultery" (*The Bible*, Exodus 20:14), nestled in between the prohibitions of killing, stealing, and lying, Catholics would denigrate and repress not only the other woman, but all women, as best they could for as long as possible. Women would be subservient to men, and men would be subservient to the church and its ideologies.

The next two films explored visit the same themes of sin, guilt, shame, vengeance, and the human condition. They are stories where yet another mother lives with a secret and a lie—as a sacrifice to something she thinks is greater—but greater may not be what she thinks.

Peyton Place (1957) and Return to Peyton Place (1961).

The story of Grace Metalious, author of the novels, *Peyton Place* (1956) and *Return to Peyton Place* (1959) is a bittersweet tale, with much more bitter than sweet. It seems Grace revealed the secrets of many members of the townsfolk in Gilmanton, New Hampshire, in her thinly disguised book, *Peyton Place,* wreaking havoc still being talked about a half a century later. In the March, 2006 issue of *Vanity Fair,* writer Michael Callahan visits *Peyton Place* on its 50th anniversary:

> Fifty years ago, the novel Peyton Place shocked America with its tale of secrets, sex, and hypocrisy in a small New Hampshire town, becoming one of the best-selling dirty books ever, a hit movie, and TV's first prime-time soap. It brought fame and misfortune to Grace Metalious, the bawdy, rebellious housewife who wrote it, and outraged the citizens of Gilmanton—"the real Peyton Place." With a Metalious biopic in production, the author charts the tumultuous celebrity, emotional flameout, and sordid death, at 39, of an unlikely cultural trailblazer. (Retrieved from: www.vanietyfair.com/culture/features/2006/03/peytonplace/ on September 9, 2013)

The biopic never was produced, so the nonfictional affairs both Grace and her husband had never made it to the screen. Although the *Peyton Place* television series ran for five years and produced 524 episodes, making $62 million for the network, all Grace got was the $250,000 she had settled for as a naïve young writer. Alcohol claimed her life at the age of 39, and surrounded by opportunistic "friends" rather than genuine friends, she died insolvent and alone. The mythical is the literal in the case of *Peyton Place*. And that fact cost the author considerable strife and heartache from the time the book was released in 1956 until her death in 1964. Grace Metalious's story is a rags-to-riches to rags story. She was broke at the age of 30, rich at 34, and broke and dead at the age of 39. Alcoholism was the culprit that took her life.

The opening title-cards on D.W. Griffith's 1920 film *Way Down East* could have been transferred to the opening title-cards on the film *Peyton Place*, because although the names of the books the films are based upon differ, and the story lines differ, the archetypal pattern remains the same. We are living in a patriarchal ruled time, and man's selfish behavior continues to betray women and break their hearts, as women search for love, emotional connection, and material security, in the world. The title-card from *Way Down East* can easily be transported to 1960, 1990, and 2014: It reads, "Today Woman brought up from childhood to expect ONE CONSTANT MATE possibly suffers more than at any point in the history of mankind, because not yet has the man-animal reached this high standard—except perhaps in theory" (*Way Down East*, Dir. D.W. Griffith, 1920). Archetypal patterns cannot be denied as the centuries turn.

When viewing *Peyton Place* through the lens of the heroines' journeys, it follows the intersecting lives of Constance MacKenzie, her daughter, Allison MacKenzie, and Allison's best friend, Selena Cross, each woman on her own heroine's journey. When *Peyton Place* is viewed through a lens that seeks to reveal and understand triadic relationships, deeper stories emerge. The stories reach out from the main characters, Constance MacKenzie, Allison MacKenzie, and Selena Cross, to involved ancillary characters, which include Nellie Cross, Roberta Carter, and Raffaella Carter, who are on par with the main characters with respect to the significance of their triadic relationship roles. Let's take a look at the most transparent depiction of the other woman in this story and work our way out to the less obvious but equally involved characters.

Allison's over protective mother, Constance (Connie), has a secret. This is revealed when Connie becomes annoyed because Allison kisses her prominently placed

deceased father's picture with a blessing every time she leaves the house. As Allison approaches adulthood and acts out while seeking independence from her seemingly overprotective mother, Connie becomes more and more fearful. Finally, in a fit of frustration, the mother blurts out the truth about her fear of men to her daughter—her father was a married man, and not to her mother. Allison is shocked to learn she is an illegitimate child, and her newly acquired disdain for her mother bleeds through from that time forward. She threatens to go to New York and live with a married man: "like mother, like daughter," she says, in contempt. Connie regrets her outburst but can do nothing to retrieve her words; she was in a complex when she lost her "senses" (censors) and involuntarily blurted the truth out to her daughter. The repressed truth regarding Allison's father had finally found its way to the surface, and initially, Allison shames and shuns her mother for having been the other woman.

Connie's backstory seems evident. After her relationship with Allison's father ended, she moved to *Peyton Place* with her child, introduced herself as a widow, and never let another man into her life. Connie lied to Allison about her supposedly deceased father, leading Allison to believe he was a wonderful man, when in truth, Connie believed Allison's father was a selfish and deceitful man, and secretly despised him. It is not clear if Allison's father really was dead or not (as it is war time); regardless, Connie psychically killed him off and raised her daughter to believe her father had died. Connie paid a severe penance for having been involved with a married man—18 years of loneliness. She lived a solitary life, dedicated to caring for her daughter and managing her dress shop. If she had a contented life, the film likely would have been rejected, as the

Hays Code was still enforced and a fallen woman (a.k.a., the other woman), would not have been able to have a happy life.

When Michael Rossi comes to town, the foundation starts to crack beneath Connie's feet. His youthful puer energy is infectious, and shakes the staunch senex energy in which Connie has been entrenched. Here is a man she could care about if not for her complex getting in the way—the complex that compels her to mistrust men. She enjoys Michael's company until he tries to kiss her, which triggers her into rejecting him. Michael's manner is disturbing especially so, because he is supposed to be one of the good guys, yet it seems he is too physically aggressive with Connie, then gets angry when he doesn't get his way, before backing off and acting "reasonable." This image of the good "male" is loaded with mixed messages! Michael's initial lack of maturity seems on par with the emotionally stunted growth state of many men born into the imbalanced patriarch with a false sense of entitlement, wherein women are regarded as property rather than as autonomous individuals. Alas, the focus herein is on the other woman, rather than the men in her life.

Betrayal is the curse of the other woman. She sacrifices herself, body, mind, soul, and spirit, and trusts in the image—of her sacred male—to love, honor, and protect her, but when she discovers his spoken words aren't matched by his actions, she is shattered by the betrayal. The dual nature of the male is beyond her comprehension, as is his duplicity. Connie did what she could to salvage what was left of her shattered sense of self; she retreated and lived essentially in isolation. Her new found cynicism kept her safely away from becoming vulnerable with another man, thus risking another experience of the most terrible kind of emotional pain, that of betrayal in love. As Murray Stein puts

it in *Trust and Betrayal* in the Jungian Odyssey Series Vol. III, "Betrayal has shattered the cynic's capacity to imagine a decent relationship. No more do hands reach out for attachment; there is no inner space for faith, no capacity left for love" (2011, p. 6). Connie's retreat into isolation lasts throughout Allison's life, up to her 18th birthday, and finally, Michael arrives and offers Connie the kind of relationship found in fairy tales, he tells her he loves her and will protect her. Due to her experience with betrayal, Connie steps slowly into the relationship, holding tightly to her sense of self, which was lost when she merged with Allison's father and was shattered by his deceitful nature. Stein also says, "The tragedy of betrayal must be fully digested before it can transform into wisdom" (p. 11). In Connie's case, the truth had to be revealed to Allison in order for the tragedy of the betrayal to be fully digested. Connie had to come out from under her lie. Upon doing so, she could transform from a woman silently suffering to a woman fully living and free to love again, with acquired wisdom from the blessing of betrayal.

In the film sequel, *Return to Peyton Place* (1960), Allison MacKenzie goes to New York and falls in love with a married man herself. Her mother suspects as much and wants to go to New York to prevent Allison from the same fate she suffered, but Michael encourages Connie to trust her daughter. Luckily for Allison, Lewis Jackman, her publisher, who is also the married man with whom she falls in love, doesn't reciprocate the affection, nor is he selfish, and he has a conscience. Indeed, they slipped into a momentary passionate kiss provoked by Allison, but Jackman dissuades her. He's not an opportunist, nor does he lie or lead her on. After Allison's return to *Peyton Place* to defend Michael Rossi's position as school principal (he is on trial for allowing Allison's book in the school library), Allison asks Jackman, "What's going to happen now?" He

answers, “Nothing has happened and nothing will happen.” She tells him she’s leaving New York and returning to *Peyton Place*. They part with integrity. If there is an ancestral nature to triadic relationships, Allison has just cut the thread ceasing the pattern from continuing from generation to generation in their family. Staying in *Peyton Place* is a wise choice for Allison who is truly beginning to mature. Her own experience with Jackman allows her the ability to relate to her mother with empathy, rather than judging her. Another level of healing is able to occur, which restores the bond and elevates the respect between mother and daughter.

Selena’s story is more complicated. She unwittingly becomes the other woman to her mother when her stepfather turns his sexual attention toward her. Selena’s mother, Nellie, has no one to talk to and the darkness in her life is too much to contain. The mousy woman, unable to cope, had watched her husband watch her daughter undress, over and over again, to the point where she obsessed about it—and then she watched her husband rape her daughter. Nellie tries to confide in her employer, Constance, but Connie, troubled with her own affairs, offhandedly dismisses the tormented woman, “We all have problems,” she says. For the desperate Nellie, the only way out of the depths of her darkness was to die. The shame of having her husband abuse her daughter in addition to the shame over her feelings of jealousy toward her daughter was too much to endure. Nellie was consumed by guilt for the resentment she felt toward her daughter, Selena, for attracting the sexual attention of her husband, Lucas, and shame for being so cowardly as to not protect her daughter from being raped by him. Nellie, worn out, fragile, and lacking in ego strength, hangs herself. There is no imaginal death here. Buried in grief too heavy to bear, Nellie commits suicide.

Selena suffered yet a different fate. When a woman has been "spoiled"—lost her virtue—via rape or otherwise, the stereotypical words that describe her are "damaged goods," whereas the archetype is that of the "fallen woman." In this story, the archetype and stereotype are blurred—but not without distinction. *Peyton Place* as a backdrop for archetypal expression allows for new myths to emerge, as the fallen woman isn't kept in the shadows of shame, but finds archetype expression, and is released from the bondage of the shadows of betrayal. Thus, the fallen woman progresses through the transformative fire and arises up through the negrado, the black darkness, resurrected, and filled with new life. Selena, who lost her mother to suicide, and killed her stepfather to prevent him from raping her again, was cast out and othered by the townspeople of *Peyton Place*. She was a genuine victim, and rather than supporting her in her time of need, the community shunned her. As a result of Allison's book, which was what was really on trial in the town hall, Selena was able to rise up and speak out to the townsfolk, and free herself from carrying their (unconscious) shame, once and for all. Lars, Selena's newfound love, embraces her as a whole and healed woman, and she is finally free to fully live and love again. Given expression, the archetype of the fallen woman rises and emerges, and is transformed into the phoenix archetype.

Raffaella is the last other woman in the story. She is Ted's wife, and the other woman to Ted's mother, under his mother's roof. This form of the other woman is among the most ancient variations of the other woman known to humans. Ted's manipulative, conniving, and domineering mother has no boundaries, and drives Raffaella to the point of attempting to abort her child, for she can see no way out of her inferior role in the triadic relationship with Ted's mother. Ted carries on practically oblivious to his

mother's conniving because she is so adept at charming him, while discreetly treating his bride disparagingly and with malice. Slowly, Ted comes to his senses and begins to see through his mother's behavior, but it takes the tragedy of nearly losing his child to get him to realize it. Ted comes through the journey a stronger man, prepared to stand by his wife over his mother. He is not bereft of agency.

Peyton Place demonstrates how film can serve as a vehicle for the conveyance of new myths and fairytales, emerging from archetypes finding expression. One must be vigil, however, and proceed to explore this line of inquiry with caution, so as not to fall into the stereotype-making cesspool. The stereotype of the other woman is unmasked in *Peyton Place* and *Return to Peyton Place*, and demonstrates how women can negatively stereotype themselves, by enforcing a belief system that degrades rather than supports them for being courageous women of circumstance. Selena and Constance's stories both serve to rid the women of a cloak of shame placed upon them by society, while Allison's story was that of a girl gaining the wisdom of a woman.

Not all taboo children fare as well Allison, nor do their mothers. The next film explored tells another story, wherein the other woman and her taboo unborn child meet their death—it is a horrifying story. The focus of this film is not about love denied—but life denied.

They Only Kill Their Masters (1972).

In the film, *They Only Kill Their Masters* (Belasco & Goldstone, 1972), written for the screen by Lane Slate, Mrs. Watkins, the wife of a veterinarian, Dr. Warren G. Watkins (played by Hal Holbrook), murders the other woman, who happens to be pregnant with *her* husband's unborn child. The murder takes place off screen, before the

camera rolls. In the opening scene we see the other woman's corpse being washed ashore, accompanied by her fiercely barking Doberman. Rather than turning his wife in for murder—deemed a double murder due to the other woman's pregnancy, Dr. Watkins becomes an accomplice to his wife's deeds by cleaning up incriminating evidence behind her and framing the dead other woman's Doberman for the murder. *They Only Kill Their Masters* is similar to the film, *The Women*, as they both visually withhold the subjects around which the respective stories revolve. Men never appear on screen in *The Women,* whereas the other woman only appears in the opening scene as a corpse, and the wife is only seen in the end of the film when Detective Able Marsh (played by James Garner) successfully unravels the mystery.

There are no winners in the triadic relationship in *They Only Kill Their Masters*. The other woman is murdered. The unfaithful yet dedicated husband is shot and killed, and the revengeful murdering wife is arrested. In the final act, the wife cries out, seeking sympathy and understanding for killing the other woman, whom she blames for everything. She insists she had to kill the other woman because there would be no place left for her, especially since the other woman was to give birth to her husband's child. The wife couldn't visualize life outside her established world, which she perceived the other woman was stealing from her. The most chilling aspect of this film, however, is the calm way in which the husband, a talented and likable man, stands by his wife and supports her by covering up the crime. The other woman is essentially murdered by both her lover and his wife, albeit, at the hands of the wife. It is a situation involving psychopathic behavior, perhaps even more so on the part of the calm and calculating husband who dutifully cleans up behind the passion killing of his wife. The other woman

is not only murdered in this story, but all evidence as to her existence as a person is destroyed by her lover as he cleans up the crime scene behind his wife. As he cleans up after his wife's crime, he also cleans up and destroys all evidence of their secret love affair. For the other woman, it is the ultimate abandonment.

If not for Detective Able Marsh, with the help of the dead woman's faithful Doberman, Murphy, the other woman would have died an "invisible being," while her murderers would have been able to run free. The detective mystery leads to the motive for murder: a fight between two women over a man. The wife "wins the prize" and gets to keep her dutiful husband, only to lose him when he gets killed for the murder she committed. The character development of both the wife and the other woman is impersonal and there is nothing to know or like or hate about them—nothing other than what may be conjured up due to one's stereotypical projections given their roles as "the wife" and "the other woman." The fact that the husband stands by his wife, even after she murders his lover and would be mother of his child, is chilling, and perhaps the most telling evidence of all in the mystery. He was not worthy of the other woman's love.

To shift the perspective, I will now broaden the lens through which the films have been viewed this far and explore a story wherein the focus is not on "the other woman," but on "the other man" who falls in love with a married woman.

The Piano (1993).

Written for the screen by Jane Campion.

The collective consciousness is affected by religious and traditional ideologies regardless of how arcane or inappropriate those beliefs or dogmatic mores may have become. One can look to Jane Campion's Australian film, *The Piano* (Chapman &

Campion, 1993) written for the screen by Campion, to see that an arranged marriage in the 1850s by tradition was a mistake, and that an extramarital affair was not evil, but necessary to save the souls of the protagonist, Ada, played by Holly Hunter, and *the other man,* Baines, played by Harvey Keitel. In American cinema, the plot rarely varies for the players in extramarital affairs, but fortunately all filmmakers don't stoop to conform to Hollywood's common practice of *othering* these characters. Not all film casts out or rejects them. Campion breaks the American filmmaking conventions of stereotyping characters involved in extramarital relationships and allows us a different view. This film is rich in that it exposes the truth of the situation and offers the viewer a depth psychological perspective. We are able to see and feel through the soul-filled voice of the mute Ada, as she expresses herself through her relationship with her piano and the music she creates with it. When Ada removes a chord from her piano and sends it to Baines, telling him he has her heart, she is sending him a piece of her soul. Upon intercepting the gift to Baines, Ada's husband, Stewart, disconnected from his own soul and obsessed with land buying, chops off Ada's finger and sends *it* to Baines. These two acts not only reveal the genuine relationship and complex dynamics between the three characters, but also demonstrate how a man can become psychotic—albeit temporarily—if he perceives his spouse as a possession. If Stewart cannot possess Ada, he will destroy her. If Ada cannot be with Baines, it will destroy her. Stewart's love is for his acquisitions, not Ada. Baines's love is for Ada over his acquisitions. The triad is complex. It is a love-death story. Ada and Baines must be free to love one another or they will die.

Caught up in our own complexes and belief systems revolving around good and evil, we are blinded to the archetypal presence in "the other woman" and "the other

man." If we explore more deeply into not only the stereotype and associated stories, but also the archetype and associated myths, we may find characters more closely aligned with our authentic selves than imagined.

In writing on the need for a new ethic, Erich Neumann offers a perspective on the depth psychological development of a human being which we are too slow to grasp, but which could benefit humanity on many levels if only we could see that the struggle with regard to the problem of evil is within oneself. "The individual who is brought up against the overwhelming problem of evil and is shaken by it, and often driven by it right up to the brink of the abyss, naturally defends himself against destruction" (1990, p. 29). It is not our perception of evil that does us in, but our response to it. That is what kills us. It takes the life out of our soul. How we respond to evil also has the ability to put life back into our soul. Such is not the case with Stewart, who is brought up against the overwhelming problem of evil within himself when he takes the axe and cuts off Ada's finger. Stewart takes things too far this time. This act is far worse than leaving Ada's piano behind on the beach, which demonstrated his emotional disconnection. Stewart's atrocious behavior allows the viewer to better appreciate Ada's extramarital affair with Baines rather than judging it in the stereotypical sense of affairs; the passion between Ada and Baines is honored. The wild in Ada is her salvation, whereas the wild in Stewart is his demise.

Cultures that deny or suppress the presence of the other woman have developed an external shell that protects them from the inner situation, the suppressed passions and inspirations. That "negative" shadow material is cumulatively projected on to the *other*, and due to the denial propensity and outmoded religious traditions, society disconnects

from its role and responsibility. It does not take responsibility for what is missing in itself—the ability to have compassion for one who lives outside the rules of the norm. Guggenbühl-Craig's idea of "psychic *lacunae*, of parts of the psyche which are missing" (1980/2004, p. 78), merits visiting with sincere reflection, for we may be able to see and acknowledge society's illness—our collective psychosis—if we open ourselves to seeing this psychic *lacunae.* It behooves us to ask, "Where are our *lacunae*—our empty places?" Guggenbühl-Craig continues in this regard, "

> Admittedly, it is important to be able to recognize psychopathic individuals when we are confronted by them. It seems to me far more important that, in speaking of psychopathy, we strive to realize in what way we are psychopaths. The notion that there are *lacunae*—empty places—where each and every one of us is lacking in something is of significance. (pp. 78-79)

Campion revealed to us the empty place in Stewart, where he so lacks in human connection that he takes an axe and chops off Ada's finger, like a piano key. He cuts off the very instrument—the bodily part of Ada—that allows her a voice. Campion does not cast Stewart into the reject pile; rather, she reveals his repulsion at the depths of cruelty he discovers within himself—the psychotic within him—that scares even him. Stewart wants to put things back the way they were before he was provoked to feel. Campion shows how the Gods came calling, and tormented by his own impulses, how Stewart went running.

The arranged marriage of Stewart and Ada was not a beneficial marriage for anybody. There was no sacred ceremony, no sacred union, and no sacred bond. The marriage portrait was a façade—a lie. To *other* Ada and Baines for their adulterous relationship—to cast them out, to reject them—is to reject genuine love. Yet, that is what society is perpetually guilty of when dealing with the other woman, and there is a price,

for as we strive for perfection prescribed by obsolete and empty dogmatic traditions, we do so at the expense of living authentic and fulfilled lives. We are much too slowly awakening to the reality that the "perfect" lives that we "ought" to live are based upon ideals and traditions that may no longer be valid—and that were not likely, in fact, to have existed even at their inception. Erich Neumann seems to comprehend the dangers inherent with denying that which is real. He says,

> It is always held that the ideal of perfection can and ought to be realized by the elimination of those qualities which are incompatible with this perfection. The "denial of the negative," its forcible and systematic exclusion, is a basic feature of this ethic. (1990, pp. 33-34)

He calls on us to reevaluate our idea of values, of good and evil, and to study the effects of the old ethics on Western culture. He also discusses the effects upon our psyche for conforming to old ethics:

> In the deliberate elimination by ego consciousness of all those characteristics and tendencies in the personality which are out of harmony with the ethical value, that "the denial of the negative" is most clearly exemplified as a leading principle of the old ethic. (p. 34)

This suppression of the negative in individuals and in society is having a disastrous cumulative effect. The continual denial of reality is deeply problematic, yet exists on so many levels, from the denial of racism, to teen sex, men's responsibility in unplanned pregnancy, to rape. If the behavior is not in alignment with the old ethics, it is treated as if it doesn't exist. Oh, but it does. And the reality will not be denied simply because it is repressed. It is alive in the unconscious, if not the consciousness, of the collective.

Our staggering antidepressant usage in the United States could be considered evidence of the problem of the denial of evil, or more accurately put, the suppression of the negative. Our full prisons are symptomatic of the effects of this much larger "old

ethics" problem. Neumann also says, "*repression* may be regarded as the instrument most frequently used by the old ethic to secure the imposition of its values" (p. 35). The *other man/other woman* archetypes have been pushed down while stereotypes have emerged in their place, with tragic results. Burying the truth of love creates a sense of betrayal that at the core is no different than the betrayal of infidelity. The treatment of a human as a possession is a betrayal not only to the betrayed, but the betrayer. Betrayal is an inevitable part of life. It is part of the cycle of growth in being human; it is our treatment of it that deepens the pain associated with it.

Betrayal in the triad can lead to love sickness, which happens when the will to live goes out of an individual and psychotic or somatic illness sets in. This goes hand in hand with depression, thus the increase of prescription drugs doled out to love-torn individuals with no way to see through their pain and circumstances. Many go on antidepressants to manage the emotional pain; it's cheaper than therapy, and the equivalent of putting a Band-Aid on a brain injury. The old ethics Neumann discusses are in need of flushing out for the sake of the mental well-being of every single individual, and the collective. Often, this love sickness is due to the loss of self into another, the merging with another that dissolves rather than the uniting with another that grows. That illness differs from the illness derived from being outcast, but regardless, both cause the soul to suffer. The other woman has to have enormous courage to withstand the rejection by society for her role as the other. It is this person with this level of integrity and tenaciousness who offers hope for society—for she is a leader, emerging from the underworld, what depth psychology calls the unconscious, exposing truth and revealing the lies to which society clings.

This undeniable connection of the individual with the collective explains the sickness often experienced in individuals who struggle in the marginalized realms between the individual and the collective. Neumann's contributions are significant, as with such awareness, a deeper understanding can be achieved. He offers the perspective of a true depth psychologist, "each single individual is an organ of the collective, whose common inner structure bears in his collective unconscious" (1990, p. 31). And on the issue of marriage, he offers more for our reflection:

> The marital tragedy of the individual is the arena to which the problem of the changed relationship between man and woman is brought for settlement by the collective—a problem which has a collective meaning and relevance transcending the marital conflicts of the individual. And similarly, the moral problem which drives the individual into neurotic sickness is at the same time an arena and an expression of the fact that the collective is not grappling with the problem of evil which is actually clamouring for its attention. (p. 31)

One does not overtly fall into sickness when protected by the collective, and that is a danger, for sickness is tragically concealed in the collective, yet it grows with force and strength and becomes the repressed condition of the collective. It takes maturity to shift consciousness, and so long as we glom on to trashy films, tune into junk media, and gobble up scandalous news like suckling on a mama's teat, we will not break free of the destructive force of such illness. One way to improve is to break free of our unexamined beliefs—to suspend our opinions and withhold our judgments—and from there, to hold the tension of opposing views and beliefs. Opening up to a new way of viewing marriage could help rather than harm the ideal of the sacred marriage. We need a new marriage paradigm, for our existing marriage myths are full of betrayal and deceit—and no thanks to the Gods for their dysfunctional contributions to the marital relationship. When Neumann says, "So long as and so far as the sacrament of marriage exists, there will be

no neuroses caused by the marriage problem, but only adultery and sin, punishment and pardon. The orientation remains valid even if the individual behaves invalidly" (p. 31), he is reinforcing the existing marriage structure from an assessment based on history, a history that denies the negative and lacks a vision for the future.

This is a problem for individuals forging their way out of the antiquated myths while the collective clings to an orientation that is no longer valid but still idealized, what Erich Neumann (1990) calls "this old ethic as moral 'oughts'" (p. 33). Neumann invites his readers as individuals to think in broader terms for the sake of the collective. I believe he is on the right track, because individualistic thinking has led us to become a narcissistic nation, and having lost our perspective, our independent spirit has become stagnant. This is a direct result of adhering to "oughts" and "norms." It all started when we denied ourselves individual freedom in the name of the collective, but what we missed was the fundamental need to honor self authentically in order to honor society. Neumann continues,

> Whatever is opposed to the equilibrium of the collective is tabooed, and its development in the individual is forbidden. It is, however, impossible to fix the content of the values which create this equilibrium. What constitutes a value for one society, period, or community, may represent an anti-value to another. (pp. 36-37)

One may not be able to "fix" the values, but one can affect and shift the values of a society, as Prince Charles did when holding fast to his relationship with Camilla Parker-Bowles, despite the intense media scandal. Fortunately, the press shifted its perspective and allowed the relationship to flourish in the public's eye.

There is the propensity for many individuals in our society to completely overlook the many controversial effects of media and film, especially when achieved with the

degree of subtlety, as do so many films that masterfully project disdain or hostility toward the other woman or the other man. *Fatal Attraction* (Lansing, Jaffe, & Lyne, 1987) is one example, and *Play Misty for Me* (Daley & Eastwood, 1971) is another. Frequently confusing archetypes and stereotypes, filmmakers are guilty of causing strife and creating sorrow in the hearts, minds, souls, and lives of these and other marginalized individuals. Turner Classic Movies owns and screens several such films each year, where very often the protagonist is the wife and the antagonist is *the other woman*, or where *the other woman* shadows the wife, but in the end she is still the one tragically left alone or dead, as demonstrated in *That Hamilton Woman* (Korda, 1941), *Waterloo Bridge* (Franklin & LeRoy, 1940), and *A Stolen Life* (Warner & Bernhardt, 1946). In the film *Libeled Lady* (Weingarten & Conway, 1936), a zealous news reporter, played by Spencer Tracy, prints a story about a high-society woman having been seen with a married man. The news report was in error, but the woman's character was tainted, which enabled her to sue for millions of dollars in damages. In this film there is dialogue that mocks the value of the suit, but the overarching story revolves around the control she has gained due to the damage caused her reputation by the insinuation of an adulterous affair. This reinforces the stereotypical taboo influence in the collective around such relationships, when in actuality each relationship has its own unique circumstances, story, and characters. The off-screen romance between Spencer Tracy and Katherine Hepburn is one that really demonstrates how Hepburn was on her path to wholeness, or individuation, for continuing with the relationship, even when Tracy, for religious reasons, would not divorce to be with her. Even with their high profile lives, they did not deny their love to appease anyone.

The religious and patriarchal influences are obvious in these classic films; as filmmakers repeatedly cast females in conflicting and morally degrading roles, while men, somewhat oblivious, carry on with barely a scratch upon their character. While the male goes about his business, whatever it may be, the lives of one or both of the women are torn apart as the story bounces back and forth revealing the innermost secrets of the women (which are nothing more than stereotypical creations and projections put upon them by male writers and filmmakers). These projections seem to shift from terrible to not-so-bad, and at times even benevolent, as in the case of *the other man.* For as the returning plot unwinds, he gets to be seen as the rescuer of the damsel-in-distress who is married to the workaholic, the tyrant, the lowlife, the scoundrel—from whom she must escape to save her life—and thank goodness for the *other man hero* who comes along to save her. *The other woman*, however, carries severe negative projections, for she is looked upon as the one who enters into a happy marriage, steals the husband, destroys the marriage, disregards the children, and ruins everyone's supposedly contented lives. Rare is the happy ending for *the other woman* in early cinematic history, for she is most always left lonely and destitute in the end.

The Piano does not follow these conventions. Oh, the damsel element is there, but Ada is not just the damsel—she is also the wild one—the woman with an untamed nature. Jane Campion wasn't following some patriarchal stereotypical formula when creating her characters Ada and Baines. It is often challenging to find solid films with depth and intelligence—films that defy Hollywood's immature stereotyping. Fortunately, many do exist, and Campion's Australian film is among them.

The effects of shadow projections endured by individuals in triadic relationships

unacceptable in culture are complex and burdensome, for it is not only the pain and shame in their private lives they must bear, but also the pain of society's hidden shame. It seems we live in a narcissistic if not a psychopathic society, with a weak and rigid collective ego. Dissociated from the truth of the condition of marriage in society today, we torment *others* with our collective denial of the negative and our projections. The irony is that it is these *others* who are attempting to live honestly by honoring their soul's calling, rather than according to society's dictates. Relentless stereotypical depictions of *the other woman* exacerbate the problem, for over time it becomes prone to myth making—which partly explains our need for new and conscious myths, and the need for a rediscovering of the archetype. Although the portrayals are subjective, it is *the other woman* who is cast into the greater shadow of the collective, and it is she who must bear the heavier burdens of a deceitful society. Rather than reexamining the role of marriage, the collective holds to the tradition of sacred marriages and prosecutes "violators" of the so-called sacred tradition long after the sacred has left the marriage. Collectively, we choose to hold to the traditional ideology of marriage as a sacrament and deny the truth that marriage is more commonly a cultural condition wherein people are held in bondage due to economic or political concerns. For many people marriage is a bullied bond driven by cultural dictates, rather than a blissful union of a holy sacrament.

The shifting of the collective is dependent on the courageous souls who forge ahead in honest expression of life and circumstances despite the pull of the collective. Erich Neumann brings to the fore the challenge of society's forerunners—those individualists upon whom society depends upon for authentic expression:

> The future of the collective lives in the present of the individual, hard pressed as he is by his problems—which can, in fact, be regarded as the organs of this

> collective. The sensitive, psychically disturbed and creative people are always the forerunners. Their enhanced permeability by the contents of the collective unconscious, the deep layer which determines the history of happenings in the group, makes them receptive to emerging new contents of which the collective is not yet aware. (1990, p. 30)

Campion is such a creative. Through Ada's defiance, she leads the way for feminist expression and victory as much as is possible given the era and patriarchal society. Although Ada moves from the wild bush to a suburban neighborhood, she remains connected with Baines, the man of the wilds. It is almost disappointing when she learns to speak, for it insinuates a transformation from the wild to the tame. It is the antithesis of what we admire about Ada. Then again, perhaps she finds comfort in such expression, since her "wild" is now satisfied with Baines.

Jane Campion's character, Stewart, isn't a bad guy, in spite of the fact that he did a horrible thing when chopping off Ada's finger. He demonstrates, quite eerily, how the psychotic in us can become activated. Adolf Guggenbühl-Craig discusses the etymology of a psychopath in his book *The Emptied Soul: On the Nature of the Psychopath*, and in this context Stewart fits the description. "*Psychopath* and *psychopathy* come from the Greek *psyche*, soul, and *pathos,* suffering. A psychopath, then, is one whose suffering is of the soul or who is mentally ill" (1980/2004, p. 30). Guggenbühl-Craig goes on to explain, "It is no longer used in this sense, now implying immorality, instability, unreliability, and even criminality" (p. 30). Stewart fits the first description, not the second. He was a suffering soul, and had he never been awakened as he was by Ada, he would have been able to continue his life in the blessed doldrums, the place he desperately longs to return to after he cuts off Ada's finger with the axe. Stewart confesses his feelings to Baines:

> Understand me, I am here for her, for her. . . . I wonder that I don't wake, that I am not asleep to be here talking with you. I love her. But what is the use? She doesn't care for me. I wish her gone. I wish you gone. I want to wake and find it was a dream, that is what I want. I want to believe I am not this man. I want myself back; the one I knew. (Campion, 1993, p. 115)

Baines wasn't just filled with lust for Ada. He loved and honored her, and Ada's daughter, Flora, played by Anna Paquin, wasn't merely a little tattle-tale, she just wanted a normal life. Ada wasn't evil for choosing to be with Baines even though she was married to Stewart. She needed Baines—her soul needed him. Jane Campion's film offers audiences the ability to see into the lives of her characters, and to have compassion for all, even with the appearance of evil. We attempt to deny or disguise the truth of the negative marriage bond, which differs from the religious or traditional role, as a sacred union. Due to our inflexibility and unwillingness to see beyond our fantasy of marriage with a fairytale ending, and as a result of our resistance to change, we collectively deny the truth and bury the other woman in the shadows of our negative projections. In his book, *Cultural Attitudes in Psychological Perspective* (1984), Joseph Henderson prompts us to think about stories with other endings—those with unrequited love, or no love at all. "Since so many fail to realize their dreams of love and have to content themselves with compromise solutions, it becomes important to ask how the archetypal content of this instinct behaves subjectively when it cannot be realized" (1984, p. 102). For those never struck by the love of Eros, other loves may fill the empty place in their hearts: the love of friends, family, children, animals, and nature. Such are their blessings. But for those who find love and shrink from it due to entangled struggles with society's norms, or for the sake of fear, these are the tragedies, for love denied is life unlived.

The next story is about a man who answers what Joseph Campbell (Campbell &

Moyers, 1988) refers to as "the call to adventure." It is another kind of love story—it is a familial love story.

People Like Us (2012).

The film *People Like Us* (Cohen, Orci, Townsend, & Kurtzman, 2012), directed by Alex Kurtzman and written for the screen by Alex Kurtzman, Roberto Orci, and Jody Lambert, represents the plight of a woman born of an illicit affair and demonstrates how she pays a price for the origins of her existence. Before delving into the storyline of the film, let's explore this dynamic. Although not responsible for the forbidden affairs of their parents, children inherit and carry an unconscious burden resulting from their unwanted and denied—or worse yet, their resented—existence. Such offspring are commonly and crudely referred to as bastards or illegitimate kids—lovechildren, at best. Born of their parents' secret love affairs, or illicit sexual relationships, they are *the taboo children*. Taboo children are born into a web of individual and cultural complexes; their inherited challenge is to pry their way out of the sticky web of *the secret love complex* into which they were born. The secret love complex was created when their parents were unwilling or unable to acknowledge their love relationship openly. Such a relationship lacks the sanctity of a relationship that is considered morally or culturally accepted by society. Taboo children may unconsciously, if not consciously, question the origins of their existence and wonder if they deserve a place in life. They may seek inner security from without while recreating secretive patterns—in love, and life. Taboo children conceived via the union of a secret love, or an illicit affair, carry an ancestral burden greater even than the abandoned child (not to minimize the abandoned child's plight), because their existence is kept a secret or denied altogether by one or both of their

biological parents, and by extension, their biological families, too. Further complicating the truth of origins of their existence, the single parent, adoptive parent, foster parent, or surrogate parent—wishing the child as normal a life as possible—may conceal the child's origins with half-truths, or white lies. As taboo children mature, they become taboo adults who may unconsciously live in the shadows of relationships themselves until they become conscious of their complex (if they ever do) and face, and even embrace, the truth of their origins—regardless of their unwanted, denied, or rejected plight at birth. With this awareness, taboo children can find their way out of the unconscious grips of the cultural complex that I call the secret love complex. Until this is recognized, taboo children may find themselves caught in the grips of addictions, particularly love addictions and sex addictions, if not drug and alcohol addictions. With this recognition, and with psychological work, they can move into healthy loving relationships, first with themselves, and then with others—including family, friends, and ultimately, intimate others.

People Like Us offers audiences an insight into the lives of a brother, Sam, and his *taboo sister*, Frankie. The siblings grow up separately without knowledge of the others' existence, until their father dies. As the story unfolds, it becomes obvious that both siblings carry an "I had a prick of a father" chip on their shoulder until they come to realize there was more to their father than they knew. Betrayal, survival, atonement, and forgiveness are the themes that run through the storylines, as well as ancestral healing, as Sam atones for his father's sins, and as Lillian (played by Michelle Pfeiffer) embraces Josh (played by Michael Hall D'Addario), the son of Frankie, who is *the other woman's* daughter—and her (Lillian's) husband's illegitimate daughter.

Blended families differ significantly in composition and culture as love relationships cycle and end, and as divorces and breakups are followed by second, third, and fourth marriages and partnerships, which bring new lives into the world. In some households, children of blended families are acknowledged simply as "children" and "brothers" and "sisters" regardless of their mixed parental lineage, and regardless of one's adopted, or foster child, origins. In other households, blended family members are called "stepchildren" and "stepbrothers" or "stepsisters," and when siblings share a biological parent, they are commonly called "half-brothers" or "half-sisters." *Taboo children* aren't entitled to such statuses in a family—because they are outcasts. Their existence isn't delineated as "step," or "half"; rather, it is denied altogether, as they are swept into the shadows of society. Many taboo children get along fine in the world and adjust to life in "as is" condition, never knowing what it is like to be fully embraced by one's biological parents. For others, there is an insatiable longing to know one's ancestors, to understand one's heritage, but a taboo child's true family status is kept a secret, just as the parents' illicit love affair is kept a secret—until one or both of their parents can no longer bear the deceit—if that day ever comes.

In *People Like Us,* Frankie seeks out her father, but her father doesn't seize the opportunity or attempt to get to know his daughter. Unbeknownst to taboo children, consciously or unconsciously, many of them represent the mistakes or dirty laundry of the family, including the truth of betrayal, which nobody wants exposed or aired in public. Their very existence is proof of the unspoken family flaws. Sam's mother, Lillian, feels the pain of "not being enough,"—a highly common core complex experienced by many—when she discovers that her husband, Jerry, has a second family. To protect her

son from experiencing the same pain of betrayal, Lillian shuns Jerry's second family, and makes him "choose." Jerry chooses his wife and son over *the other woman* and his daughter, Frankie; and in doing so he denies his daughter a place in his life. Jerry's rejection of Frankie becomes Sam's burden throughout his life, but it's only understood upon his father's death.

The archetypal roots found in families with taboo children stem from the seeds of betrayal—betrayal of one parent by the other, or betrayal of both parents by each other. If the parents are unable to make amends and heal from the betrayal—if they are unable to atone or forgive—then their children inevitably, and unconsciously, will carry the unresolved energy. *People Like Us* shows how the children can atone and forgive when the parents are unable. It demonstrates how healing in the present also serves to heal the past, and how mothers and fathers who shrink from their parental responsibilities weave archetypal threads into the psyches of their children. It reveals how children whose existences have been denied suffer the fate of being abandoned children—until they reconcile their fate within themselves. The abandoned child archetype has been around for eons, but never has this archetype dominated a cultural landscape as it does not only in the United States, but also around the world today. Whether they are unwanted, neglected, or rejected, children born or raised without the love and attention of one or both parental figures—or surrogate figures—suffer. Many of these abandoned children grow into adults searching for the love they lacked as children. Unable to find it in relationships, they attempt to fill up their empty or lonely hearts via addictions and unhealthy vices. This is the story of Frankie, an abandoned child suffering from lack of love. It is the story of many abandoned children who live out their lives feeling uncertain

about love—it is the story belonging to many of us, it is the story of *People Like Us*. The story is fiction, and as true as ever.

Sam is in trouble at work and needs a lot of money to straighten things out. Seemingly more bothered by the inconvenience of his father's death than the loss of his father, Sam reluctantly returns home to California for the first time in years—too late for the funeral, leaving his mother to suffer not only the loss of her husband, but the absence of her son at his father's funeral. Not wanting to make the trip, Sam, living out the coward archetype, engineers missing his plane, but his girlfriend is able to book a later flight. When Sam finally arrives, Lillian is angry with him for missing the funeral. Sam's girlfriend, Hannah (played by Olivia Wilde) isn't happy either when she learns Sam deliberately missed the plane—to avoid having to attend his father's funeral. Disappointed by Sam's behavior, Hannah leaves him at his mother's house in California and returns home to the East Coast. Sam is caught up in legal affairs for the illegal transportation of goods, and is first pressured with calls from his boss, followed by calls from authorities. Money would solve the problem. And it just so happens that Sam's father left a shaving kit full of money—over a hundred and fifty thousand in cash—to Sam with a note telling him to take care of "them"—Josh and Frankie. Sam is mystified by his father's bequest. He locates Frankie and stealthily follows her to an AA meeting, where she announces to the group that her father had just died. Sam is shocked to learn her father is *his* father, too! Frankie reads the obituary to the AA group, which specifies that her father is survived by his wife and a son, "So it's official," she says. "I don't exist." She exposes her vulnerability, "What I want is five dirty martinis to cover up

the—blah, blah." The meeting ends and Sam follows her outside and introduces himself—not as her brother, but as a fellow alcoholic attending the AA meeting. He lies.

Sam circumambulates around Frankie's life and meets her son, Josh, an 11-year-old who gets into trouble too frequently, and most recently for experimenting with chemicals and blowing up the school swimming pool. Frankie has to act fast to keep Josh in school and manages to do so even though the principal wants him expelled. Sam becomes a witness to the single parenting challenges Frankie faces, and as they establish a friendship, he finds himself filled with empathy for her. As they talk about their dads, Frankie tells Sam, "My dad was a dick," and not revealing his identity, Sam confides to Frankie, "My dad wasn't exactly a gem of a human being either." He tells her how his dad used to take him to the park, and how he would just sit in the car while Sam went off to play—alone. Sam continues to betray Frankie by not telling her the truth of who he is, even though she tells him all about herself, including what happened after her mother died. "I was a nightmare when I got pregnant with my kid. I would wake up, drink, score, get laid, pass out, repeat. No numbers, no names. I have no idea who my kid's dad is and I still ended up with my little munchkin, and he saved my life."

Frankie tells Sam about when she was a little girl and how her dad used to come and visit and they would go to the movies and to the park for picnics. She remembers how he used to make her laugh. "Then he stopped coming," she tells Sam. "In another life, I could have been a landscape architect," she remarks, drifting off and dreaming of something better than the hand dealt her. She tells Sam how her mom met her dad backstage at a concert. "After he stopped coming, I tried to see him," Frankie confesses. "I bought a dress and took a bus to his studio. He kept me an hour waiting. We got in his

car. We went to his house. I was standing in the corner staring at my shoes and my discount prom dress. They were smoking and drinking. I just kept telling myself, "Do not give this man your tears."" She wraps up the story for Sam, "My image of my dad was his tail lights while he drove away to his other family. And the crazy thing is you don't ask what's wrong with him. You ask, what's wrong with me?" she laughs. "There's nothing wrong with you," Sam tells her before asking if they ever talked about his other family. "I didn't want to know. They got him," she shrugs, adding, "My mom, dear sweet mom, she never said a bad word about him. She tried so hard to get him to notice her." As Sam becomes more attached to Josh, and as he learns more about Frankie, the stakes are raised, as his troubled legal affair spirals out of proportion. He is faced with living out the coward archetype and conveniently keeping the money his father left to him to take care of his sister and her son, or transcending to the hero archetype and doing the right thing.

Meanwhile, Sam's mother, Lillian, notices that Sam's hanging around with some other woman (Frankie) and tells him she liked Hannah, clearly disapproving of his activities. She pushes the issue and asks Sam if this other woman has a name. Sam tells his mother, "You don't want to have this conversation." She doesn't let up, so he lays it on her: "She has a son and she's an addict. We met at AA." "Trifecta!" His mother exclaims, sarcastically. Then Sam drops the bomb, "She's Jerry's daughter." Lillian's hostility is unleashed, "You are an only child! You know that!" In this moment, Sam realizes she's known all along. "Wait a minute. Did you know?" He asks. "You don't know what you're talking about!" she snaps at him. "We moved past this a long time ago. It's over. His responsibility was to *this* family! *Our* family! You should be grateful!" she

lashes in anger. “He made peace with it,” she attempts to justify. “He left me with $150,000 to give to her,” Sam informs his mother. Scorned, Lillian closes the conversation, “It’s been lovely to see you Sam. Maybe we’ll do it again in another couple of years.”

Sam decides to leave and return to the East Coast and is at the airport when Frankie calls him in a panic because Josh is in trouble again. He’s broken another kid’s nose and the kid’s parents are going to press charges. Sam tells Frankie he is at the airport and Frankie realizes once again that she’s on her own with her son and their problems. When Frankie finally gets through the traffic to the school, she finds Sam already there, waiting with Josh. This is where the son (Sam) makes amends for the father’s (Jerry’s) sins—he shows up in support of his family rather than abandoning them because they are an inconvenience. But all is not well, because when Sam goes home with Josh and Frankie, he gives Josh some advice for life passed to him by his father, and Sam’s caring arouses romantic feelings in Frankie. Frankie makes a pass at Sam and tries to put her arms around him. He pulls away and finally tells her Jerry is his dad, too. “I’m his son. Jerry—he’s my father.” “Get out!” she yells, outraged. Frankie violently hits Sam and throws him out of her apartment.

Deflated and defeated, Sam returns to his mother’s house, and finds Lillian—fragile, yet pleased to see him. She welcomes him back in with a tender smile of acceptance. In a mother-son conversation, Lillian’s secret comes pouring out, “I made him choose,” she quietly and firmly confesses, “and he chose us.” She tries to justify herself further, “If I hadn’t done it I don’t know that things would have turned out any better. There may have been another, and another… He made up his mind.” Sam speaks

what he realizes, “Every time he looked at me he must have seen Frankie. No wonder he avoided me.” Lillian tries, “Do you know what it feels like to love someone and not be enough? I wanted to protect your from that.” Lillian is challenged with a health issue and Sam stays in California to be with her when she goes to the hospital for medical care. He also does the right thing and arranges for Frankie to get the money Jerry wanted her to have. Frankie enrolls in school to become a landscape architect, after all. She and Josh move out of their apartment and into a home of their own as Frankie embraces the chance for a new life. Lillian returns home from the hospital and is in her room looking at pictures, when Sam enters. Defending herself for making Jerry choose, she tells Sam, “You’re my son, Sam. My son. It’s the only thing I could do.” Sam gently responds, “I’m not sure if we’re ever going to agree on that, but I love you.” Lillian leans into him, “I guess maybe we could both start trying to be—” “Be people.” Sam finishes for her. Lillian gives Sam a movie reel that belonged to Jerry, “I think this is meant for you.”

Excited by his newfound treasure from his dad, Sam goes to Frankie’s apartment and discovers she and Josh have moved and left no forwarding address with anyone. He sets out to find them. Meanwhile, Josh finds Jerry’s address in the phone book and goes to find Sam. Lillian answers the door and is pleased to meet him—he is the promise of a precious new relationship. Lillian sits with Josh as he leaves a note for Sam with his and Frankie’s new address. When Sam shows up at their new house unexpectedly, Frankie is angry with Josh for giving Sam their new address. Josh tells his mother she has to talk to Sam, and gives Sam the same advice Sam had previously passed from Jerry to him, “Just lean into it, man,” he says as he brushes past Sam leaving him with the enraged Frankie, who explodes, “How am I ever supposed to trust you?” Hopeful, Sam answers,

"Because we're family and families make mistakes and I'm the king of mistakes. I'm asking you to forgive me and I know it's a lot. Just let me be your brother. I am your brother. I want you to be my sister. That's all that I want." Frankie tells him, "I waited my whole life for him to come back to me, and he sent you."

The old film projector rolls, and the newly formed family watch their father's homemade film together. It is footage Jerry shot at the park when he stayed in the car while sending Sam off to play all alone—or so it seemed. The footage captures Jerry's love child, Frankie, at about eight years old, picnicking with her mother—the cast-off other woman, and follows Frankie as she runs off to play with the young boy, Sam! Both siblings are able to receive belated validation from their father via the film, only this time they are conscious of the other's existence and a newfound family emerges despite the ultimatum that once caused their separation. Sam was called upon by Jerry to be the hero he couldn't be, and Sam, who had been emotionally abandoned by his father himself, answered the call and rose to be not only the hero in the family, but also the King in his own life. Frankie, already on a healing path from addiction when Sam enters her life, is able to embrace the opportunity to become the woman she dreamed of being in the world—a landscape architect—and a good mother to her son, Josh. The ancestral healing prompted by Jerry's redeeming act of leaving money for his abandoned daughter and her son is played forward, as Josh is able to receive the benefit of having Sam in his life as a male influence and uncle, as well as Lillian, who shows promise of being a kind and loving grandmother figure for him. *People Like Us* is a story of depth that exposes a deep family fracture and captures the healing experienced by the small and complexly blended

family members, spanning three generations. It is a beautiful story that traverses ancestrally from betrayal to blessing; it is a story of hope.

The next story explored gives us an insight into the lives and experiences of three women upon discovering they are being three-timed by a charming and charismatic man living out the Don Juan archetype.

The Other Woman (2014).

Many men are not worthy of the others woman's love. *The Other Woman* (Yorn & Cassavetes, 2014), directed by Nick Cassavetes and written for the screen by Melissa K. Stack, provides a fictional comedic demonstration of this truth. When high-powered attorney Carly Whitten (played by Cameron Diaz) discovers her boyfriend Mark King (Nikolaj Coster-Waldau) is married, she backs off—and fast. Only Mark's wife, Kate (played by Leslie Mann), won't let her. Kate talks too much and is charmingly disarming as she clumsily reveals her naivety when pursuing a friendship with Carly. She has no idea what to do with the realization that her loving husband is a cheating cad. The two women overcome the initial obstacle of being the wife and the other woman and align as allies to get revenge against the womanizing "Don Juan." In the process they discover that Mark is not just two-timing, but he is three-timing them—with a beautiful buxom woman in a scant bikini.

The three women team up, and together they work to sabotage Mark's "Don Juan" routine, first by causing him to doubt his masculinity by feeding him breast growing potions, and then by discovering foul play in his financial affairs, which they skillfully rearrange—along with his portfolio, leaving him lucky to escape imprisonment (for stealing from his clients). In the end, the sexy Don Juan's life is in a shambles, while

the women reign supreme. Aligned in sisterhood, power lawyer, Carly, helps Kate secure a financial future where Kate heads up her own corporation, with her ideas—ideas for which Mark was previously receiving credit. The interchanged aspect of the women's roles demonstrates how it is not just the man who advances materially because of ideas received from or inspired by the other woman, but also his wife. The beauty of this movie is the way in which women become friends and work together in the spirit of sisterhood to give the man his comeuppance, whereas in many other films they would have been fighting over him. As women gain financial independence, they also gain personal independence. As long as women are relegated to financially subservient roles, they are stripped of true equality in the relationship—and men playing the Don Juan role not only have the ability to break their hearts, but they also have the power to leave them in financial ruin.

There is a moment when upon being told by Carly that Mark is married, her secretary challenges Carly, "And you can't take her?" Had a woman with the sensibility of Carly's secretary been in Carly's shoes, it would have been a repeat of "game-on" in the bitchfight arena. Fortunately, that didn't happen. Although *The Other Woman* had the talent and topic to go deeper, and although several of the scenes were comedic delights, the writer or director could have stripped some drunken moments out of the script, and woven in much richer and more poignant depth of character moments. Regardless, *The Other Woman* was a success, because the old bitchfight story didn't prevail, whereas the women did. Profoundly stated, there was no "other woman" in *The Other Woman.*

The Other Woman's Journey and Re-emerging Themes

All of the stories discussed herein demonstrate ways in which the other woman (and the other man) has been woven through film narratives for over a century. The other woman has been represented by members of both genders through the lens of the hero's journey or heroine's journey with myriad archetypes interlaced throughout since the inception of the motion picture film, and long before, in literature.

The re-emerging themes found in these stories range from sin, guilt, penance, redemption, abandonment, atonement, betrayal, victimization, isolation, and alienation to denial and self-forgiveness. The characters in the stories engage in a number of archetypal roles, from the Senex, to the Puer and Puella, to the Mother, Trickster, Victim, Scoundrel, Father, Child, Death, Orphan, Hero, Heroine, Innocent, Caregiver, Rebel, Lover, Creator, Magician, Sage, Ruler, and Explorer, and the list goes on.

After examining a small but influential 15 films through a depth psychological lens, I strove to identify the most often recurring themes. I then sorted the film themes from the most common recurring to the to the least common recurring. My findings were as follows: 12 of the 15 films contained the theme of penance, 11 carried the themes of betrayed by their lover, betrayal by society, isolation, repression, and victim of foul play; 10 contained themes of independence, redemption, shame, victim of patriarchy, women holding burden of men's sins, and sin; nine contained themes of sisterhood betrayal and narcissistic love; eight contained themes of abandonment, alienation, betrayal of lover, guilt, love denied to self after betrayal, moral self judgment, and moral society judgment; seven contained themes of betrayal of self, and taboo children; and six of the films

contained themes wherein female success is dependent upon the decisions and actions of males.

The two films containing the fewest of the common recurring themes identified representing the other woman were *Red-headed Woman* (Thalberg, Lewin, & Conway, 1932), and *The Other Woman* (Yorn & Cassavettes, 2014). Those films also portrayed the other women as successful and independent women. The message here is that the independent woman lives outside of the commonly held social mores prescribed in film. I was also interested in knowing if there were differences in the manner in which the other women were portrayed in films produced in the pre-Hays Code era, the Hays Code unenforced years 1930 to 1934, and post-Hays Code years. The results are as follows: (1) an average of 20 of the morally weighted themes were present in pre-Hays Code films produced between 1914 and 1929; (2) an average of 13 themes were present in the Forbidden Hollywood Films (aka Hays Code unenforced era) produced between 1930 and 1933; (3) an average of 21 themes present in the Hays Code enforced era from 1934 through 1968; and (4) 15 of the themes were present in films produced from 1969 to 2014.

The final conclusion is that the most independent roles for other women (and women in general) were found in films produced in the unenforced pre-Hays Code era between 1930 and 1934, followed by post-Hays Code films produced between 1968 and 2014. The enforced Hays Code censored years would limit roles not just for the other woman, but also for all women. During those years, one could not see though the censored fog of film to the independent woman. Fortunately, things are changing. We are

not to be deceived, though, as women must continue to strive for equality not only in life but also as women in film—on both sides of the camera.

Chapter 4
Psychic Landscapes in Triadic Relationships

Dreams as a Portal to the Unconscious

Depth psychological approaches recognize the dream as a portal to the unconscious and assert that by bringing unconscious content to consciousness, healing may occur for deeply buried individual and ancestral wounds. Listening phenomenologically to dreams allows us to understand the psychic landscape around a particular experience. The triadic relationship experience is explored in this dreamwork through dreams of both the other woman and the preexisting partner. In approaching this work, I am grateful for the pioneering dreamwork contributions to the field of depth psychology from the masters of depth psychology, Sigmund Freud (1856-1939) and Carl Gustav Jung (1875-1961). I am also grateful to post-Jungian depth psychologists James Hillman (1926-2011) and Stephen Aizenstat for their archetypal psychology approach to the dream. The discoveries and lessons of these four master teachers enabled me to deepen my work with dream as healer as I explored and worked with dreams of individuals involved in triadic relationships. I emphasized the dreams of the other woman, which can serve as her guide to deeper understandings of her circumstances and the psychic impact of the relationship.

A Brief History of Dream Discoveries by Freud, Jung, Hillman, and Aizenstat

At the beginning of the 20th century, Sigmund Freud, physician, psychiatrist, and primary founder of psychoanalysis, led the way and bravely published work on the exploration of the dream. His seminal works on the subject include *The Interpretation of Dreams*, published in 1899 but dated 1900 by the publisher (and by Freud, too, in his references to it) and *On Dreams*, published in 1901. Freud broke new ground and

explored the depth psychological value of the dream upon analyzing his own "Irma Dream" in 1895 (in Gay, 1989). He discovered that the dream served to fulfill his wish to escape from feeling responsible for failing to cure a patient. This discovery led to the inception of his *wish fulfillment* theory. Freud wrote, "It occurred to me, in fact, that I was actually *wishing* that there had been a wrong diagnosis; for, if so, the blame for my lack of success would also have been got rid of" (in Gay, 1989, p. 133, italics in original). Freud also observed that the dream allowed uncensored material to emerge, and expanded upon his and Josef Breuer's *free association* work in the analytic context, which paved the way for his *repression* theory, posthumously credited also to Spielrein. "According to our definition, then, what is rejected by the censorship is in a state of repression" (Freud, 1900/1952, p. 94). Freud explains, "In the state of sleep this probably occurs owing to a relaxation of the censorship; when this happens it becomes possible for what has hitherto been repressed to make a path for itself to consciousness" (p. 94). Of Freud's dream concepts, it is his and Spielrein's *repression* theory that most directly applies to this work with the dreams and psychic landscape of the other woman and the preexisting partner in the triadic relationship. The dream allows the dreamer to realize states of consciousness that are otherwise unspeakable due to cultural taboos associated with such relationships. The dream also provides a safe passage vehicle for the expression of feelings and emotions otherwise squelched by censorships of varying natures.

Carl Gustav Jung, founder of analytic psychology, was also a significant depth psychological leader who traversed the depths of the unconscious in search of soul and its meaning. Jung's primary contributions that apply to my work are his theories on the

collective unconscious, *dream image,* and *archetypes*. Jung went deeper than Freud's *personal unconscious* and identified the *collective unconscious* upon experiencing dreams with collective content (Jung, 1963/1989). Additionally, during his personal struggle, drawing from dreamscapes, Jung managed to translate emotions into images, and was consoled in the process. In his words, "to find the images which were concealed in the emotions—I was inwardly calmed and reassured. Had I left those images hidden in the emotions, I might have been torn to pieces by them" (p. 177). The dream allows the nature of emotions to be revealed through images, giving form and substance to otherwise incomprehensible states of consciousness. For instance, anger revealed through a dream may help a dreamer forge his or her way through a state of depression. Emotions can become trapped and repressed due to the intellect's capacity to judge and unconsciously censor. Unless there is a release, one may remain hostage to the uncontrollable and misunderstood nature of the emotion.

From my own experience, I consider Jung's work the primary foundation for dreamwork. By seeking to understand the purpose of dream images revealed to me during my time in the role as the other woman, I was able to access emotions from dream images that I had no other way of grasping. I was not calmed and reassured, as Jung was, but felt I was privileged with an archetypal perspective, which helped me to understand—at least in part—the torment and pain of my personal situation and that of many women who find themselves in the role of the other woman.

James Hillman, credited with founding archetypal psychology, a body of work with significant unacknowledged contributions by Pat Berry (Hillman's once upon a time "other woman" who became his wife, and ultimately, his ex-wife, whom he essentially

"erased" when the relationship ended), follows and furthers Jung's lead with respect to the importance of the image by exploring the dream image as soul making. Hillman said, "The scene in a dream (the root of the word scene is akin to *skia*, 'shadow') is a metaphorical version of that scene and those players of yesterday who have now deepened and entered my soul" (1973/1979, p. 54). He also speaks of the dream image as shadow in the soul-making context:

> From the psychic perspective of the underworld, only shadow has substance, only what is in the shadow matters truly, eternally. . . . Shadow is the very stuff of the soul, the interior darkness that pulls downward out of life and keeps one in relentless connection with the underworld. (pp. 55-56)

I believe it is through the soul that we are able to genuinely connect personally and collectively. If the soul is denied its journey on the conscious level, it will live it out in the unconscious—via the dream.

In his book *Dream Tending* (2009), Stephen Aizenstat theorizes and engages with *dream images as living images*. By approaching the dream imaginally, he works to phenomenologically amplify the dream image, thus allowing the hidden content in the image to be revealed. Aizenstat also uses archetypes as the language and vehicle for dream image expression, which allows the personal to be understood archetypally. He cautions, however, against working with dreams involving genocide, because of the possible damaging and overwhelming dynamics of the associated collective energy. I view the other woman as possessing a similarly dangerous collective energetic pull, for there is an undertow from society's negative projections that weigh heavily upon her. She often bears the weight of issues denied by the collective where she is shunned and buried in the shadows of stereotypes. In this work the dream serves as a vehicle to pull the other woman out of the shadows of the stereotype, and into the fullness of being in the

archetype, and into her power, where both light and dark aspects of the archetype are acknowledged, understood, and accepted.

Dreams and Nightmares of The Other Woman and the Wife in the Triad

The following are dreams of the other woman and the preexisting partner in the triadic relationship explored through the varying lenses of dreamwork discoveries by Freud, Jung, Hillman, and Aizenstat. I segue from the dreams to a perspective on the stereotype versus archetype of The Other Woman.

The pod dream image.

> Image: Pods of threes. There are dozens of rows of pods of three people under the bright institutional light of a huge underground building with sterile white painted concrete block walls. They are all nestled into beds bound together as if in caterpillar cocoons. Most sleep, some stir about. Every pod has three people—the cocoons resemble giant sleeping bags. With the same awkwardness in the pod as in waking life I wake up (in the dream,) wiggle around, toss, turn, and struggle, until finally, I work my way out of the pod. Once outside the pod, I look around and am astounded to see rows and rows and rows of pods of three. They are everywhere! I want to escape from the harsh lighting into the sunlight. (Author's Personal Journal, October 4, 2009)

The Pod Dream seems straightforward. In waking time, the other woman was struggling to get out of the triadic relationship, much as the dream figure fought and struggled to get out of the pod after a time of sleep. In the dream, she succeeded in getting what she wished for in waking life. The sight of so many individuals in pods is indicative of the number of triadic relationships that exist. The members of the preexisting dyad continue to sleep, which may be indicative of their spirit—or lack of spirit—in their relationship. In the dream the walls are white and the lighting is institutionalized, as are triadic relationships. They are archetypal and ingrained in every society and culture throughout history, but predominantly thrive only in the underground—the shadows. The pod image represents the triadic relationship; the emotion is the restlessness in the pod. The action,

compensation, and wish fulfillment is achieving freedom from the triad.

The Goddesses dream.

> Images of two Goddesses, each standing on her own grandiose stage, with arms outstretched from her sides, both glow in shimmering white moonlight. The first has long waist-length platinum hair, and wears a staid and regal expression. The second Goddess figure stands one step down from the top step on her stage. She has shorter platinum hair, is younger than the first, and her chin and teeth protrude just slightly forward. She's not as perfect as the first, but still very beautiful, with a cheerful and serene smile. (Author's Personal Journal, May 12, 2010)

Upon working imaginally with these dream figures, via engaging in free association to active imagination, it was revealed that these images are representative of the psychic dual interests of the man with whom the dreamer is involved. He is attracted to two women at once. The first represents his wife on the top step, associated with Hera, wife and sister of Zeus. The second dream image represents Aphrodite, the Goddess of beauty, fertility, and sexual love. This dream image also represents the dreamer who is also the other woman. It is she who offers intellectual stimulation, beauty, sensual and sexual pleasure, and love. No man could easily choose between the two beautiful images, for he holds both on a pedestal. The man, absent from the dream, but present in spirit, is the archetypal figure of Paris having to judge the beauty contest between Aphrodite, Athena, and Hera. It is a no-win situation for any man, yet driven by underworld and desirous instincts, he chooses Aphrodite, who offers him the love of the most beautiful woman in the world, Helen, who also happens to be married. What appears to be the ending is only another beginning.

Jung's active imagination with Aizenstat's "dream images as alive" approach to dream tending practice revealed that these figures are not two women competing at all, but a mother in the image of perfection, as the first primordial Goddess on the pedestal,

alongside the archetypal anima (internal feminine) on the second pedestal, both waiting to be acculturated by the confused male psyche who so desperately tries to please all women. Both are divine feminine figures presented in an ethereal light. Both want to win the beauty contest and both want the affection of the male. In this dream, the Goddesses enter into the other woman's psyche and appear to her so she may understand the struggle of the male, which is to find the feminine within himself. This prompts her to observe the competing feminine forces rather than engage in battle with them. Without this psychic awareness of his journey, the woman in the story desperate to possess the male but unable to do so, may have sought revenge.

That brings us to my personal story, and the dream of the previous preexisting partner of a man with whom I became involved, which he conveyed to me after receiving her call wherein she told him of the dream.

The revengeful wife's dream.

> The enraged wife goes into the house he owned before their marriage, and where she lived for the duration of their twenty plus year marriage. She ransacks the house, completely destroys everything, and kills him. She then goes to the studio where his cameras, computers, and photo gear are kept (the equipment he uses to make his living) and she destroys all of his equipment and everything in the studio, and then kills me—I am "the other woman." (M.D. Contributor, personal communication, October 28, 2010)

The enraged wife said her feeling was that her dream was a severing dream; it was over between them. Upon writing her dream as I explored my own, I remembered that my first stepmother, an enraged wife, actually acted out in her waking life the same scenario as the enraged wife in this dream. My stepmother didn't actually kill anyone, but she did completely ransack our home. This gives me pause, and causes me to wonder if it is possible that we unconsciously recreate the scenes of our ancestors in our own lives, or

if the revengeful wife's dream is just another enactment of the anger and hatred being expressed by those feeling betrayed in the triad. What archetype was really at the helm here?

I was 10 years old when my father left his enraged second wife (the woman who primarily raised me) for yet another other woman. It was abrupt. We met the other woman on Friday and were living with her on Sunday. My father took my sister, brother, and me on a weekend snowmobiling trip, and *she* joined us. We returned home that Sunday night to find our house had been ransacked by my stepmother and her extended family. Completely ransacked! Dresser drawers were dumped out and flung around in all of the bedrooms and clothes were strewn about everywhere. Beautiful upholstered antique living room furniture had been sliced into and cut up. Kitchen cupboard doors hung open and broken dishes littered the floor. Everything in the house was smashed and broken, including light fixtures and chandeliers. Even the priceless stained glass windows in the dining room and living room were shattered. Our beautiful home was destroyed. My father told us to get what we needed from our rooms and get to the car. That night we left that house forever.

Sisterhood visit in dreamscape.

Sisterhood is an aspect of the triadic relationship that seems rarely if ever explored, but it may be an aspect of the feminine that could create profound changes in the current dynamic of the othering of women. The following dream came almost two years after the other woman ended a relationship with a man who claimed to love her and promised to be with her, but kept returning to his wife over a three-year period "to settle things, because they were so complex." The other woman finally left the relationship

when she caught her partner in a lie that could not be excused away or denied. Two years after their parting, she had a dream wherein the then ex-wife of her previous lover visited. She named the dream The Shaft Dream.

The shaft dream.

> Michael's ex-wife, Shelly, visited my dreamscape, as an image. Shelly was cloaked in dark, drab clothes, and was standing in the shadows inside the entrance of an old abandoned goldmine. She was covered in cobwebs. Upon seeing me, she reached up and pulled down some of the cobwebs. Old boards were nailed up all around her as if she was trapped in the abandoned shaft, but she could step out easily if she wanted to. She looked toward me as if she wanted to say something to me. She had a kind expression on her face and seemed to want to be helpful—almost inviting me into the shaft with her. (Author's Personal Journal, February 27, 2011)

Two days following "The Shaft Dream," the dreamer got a call and learned that the man she had been seeing had indeed divorced, and was moving to the town where she lived. When they parted he had promised to go away for a year or two and "take care of things," and then, he said, he would return and see if she would still have him. The other woman received the news of his moving into town like a bitter pill. She had moved on and no longer had any desire to see him or be with him. She confessed, however, to wishing he would in fact keep his promise of clearing things up and returning, not because she wanted to be with him any longer, but so she could have held him in higher esteem than she was able to when they had parted. She'd ended it, feeling like such a fool for loving him—and believing his lies.

Upon working imaginally with The Shaft Dream, the dreamer found the dream figure, the ex-wife, wanting to be helpful to her. The ex-wife dream figure warned the other woman dreamer, telling her, "All I got in this marriage was the shaft, and in the end that's all you'll get, too." There was no detectable malice in the conveyance of this

message, but there was no trust established between the dreamer and dream figure, either. Regardless, the dreamer looked to the shaft as an alchemical vessel and to the ex-wife's visit as primarily in the spirit of sisterhood with perhaps a dose of Hera energy, for it was clear the shaft was *her* dwelling place and she could have stepped out if she wanted to, but had no desire to do so (perhaps due to a loyalty to it). Instead, she invites the other woman in—a gesture she never would have made when competing for the man. Through their roles as wife and the other woman—two women attracted to the same man, these women were bonded. No longer possessing the same level of naiveté, or trust, and equipped with the warning from the wife, the dreamer suspected the true motive for the man's move to her town was due to an opportunity for him and really had nothing to do with her. Her suspicion was later validated when he had the opportunity to approach her and didn't. She felt he was living out the coward archetype with regard to his relationship with her. After so many good intentions gone awry, followed by broken promises, before progressing to lies, he was simply unable to be a hero—at least in her eyes.

Ancestral Relationship Possibilities

Did I invoke my father's energy when I entered into a relationship with a married man? Was I called to understand him or the women with whom he had been involved? Was I called to understand and honor all parties in the triad? How could The Revengeful Wife's dream so closely resemble the actions of my stepmother? I am led to believe it was a dream of the revengeful wife archetype. The dream likely helped heal the revenging wife by bringing to consciousness anger previously not allowed expression. It also seems to have been a wish fulfillment, which allowed the acting out of anger wished

for but denied in awake time. Regardless of the revengeful wife's motives or tactics, her need for revenge comes from the realization that her expectations from the relationship, emotional or monetary, will no longer be met. The dream allows the dreamer to act out her response to betrayal, whereas, in waking life, such dramatic actions are often repressed—and thankfully so.

In waking life, the revengeful wife often (consciously or unconsciously) stifles her anger and sways between the revengeful wife and the helpless victim role, which is strongly supported by society. The actual circumstances of the relationship are disregarded as the focus shifts to the betrayal, which is usually blamed on the other woman (rather than the man who actually betrayed the relationship). The helpless victim is rescued, enabled, and even encouraged to resent and hate the other woman, when the true conflict is with her spouse. By holding to this society-endorsed victim role, the betrayed partner escapes from any and all responsibility for her role in the relationship, including her responsibility to move on. She holds up the failed relationship like her torch of justice: "See how I've been betrayed!" The lines blur between the revengeful wife and the victim archetype, just as lines blur between the preexisting partner and the other woman when honestly examining their roles in the triadic relationship. This revengeful wife archetypal story is played out over and over again throughout all cultures and all times, as is the story of the unfaithful husband, and the other woman is caught in the crossfire as the established couple comes to terms with problems in their relationship—if they ever do, and she is often abandoned in the end. The abandonment is harsh medicine for her psyche as she is called into her own journey, an interior journey, to integrate aspects of seemingly opposing archetypes within her being.

From the Shadows of Stereotypes to the Realms of the Goddesses

Stereotypically, the other woman is viewed as the temptress, the viper, the home wrecker, the slut, or the whore. There is no light side to the stereotype, for it was born in and of the shadows. Archetypally, however, the other woman is something very different. She is well represented by the Goddess, Aphrodite, complete with her dark and light qualities and characteristics. She arrives bearing not only gifts of beauty and love, but gifts of change—often through catastrophic and chaotic events. She infuses stagnant situations with an electrifying, sensual, sexual, and vital energy. In her relationship with the male in the triad, the other woman brings to life the archetypal energy of Aphrodite. In the eyes of society, however, she is all but lost in the dingy shadow of the ill-manufactured stereotype. Regardless, her presence will not be ignored. Upon exploring the other woman archetype versus the stereotype, we realize she is *not* the home-wrecker, slut, or whore. Rather, she is a vulnerable and innocent woman, graciously endowed, inspired by and overflowing with love—she is also fire, force, and destruction. She usually does not weave her way into nor is she wooed into otherwise vibrant and healthy relationships where Aphrodite's energy already thrives. She appears where there is lack. Her presence demands attention and aspires to perfection—spiritual and sacred wholeness—in herself and her lovers.

Aphrodite's presence is required for love to flourish in a relationship, for she is the essence of libido—her effect on the psyche, or soul, of man has no measure; there is nothing as fulfilling as her love and nothing equal to her beauty. When the other woman arrives full of Aphrodite energy, all parties in the triad are deeply affected. She honors sensuality and the love relationship above all else and arrives in daytime and dreamtime,

waking those who slumber. Jung asserts that dream images represent universal archetypes. Unfortunately, the universal archetype of the other woman seems to have been lost in culture—at least in Western society—for she has been buried beneath negative stereotypical projections. Her presence is not denied, however, as evidenced in "The Goddesses Dream," which evoked the archetypal energies of both Hera and Aphrodite. By re-imagining the other woman as Aphrodite, we may be able to dispel the negative stereotype that has captured and trapped the other woman beneath the weight of a judgmental collective.

Personal, Collective, and World Dreams as Depth Psychological Tools

Many dreams are personal dreams that can assist a dreamer with issues that have no visible or significant impact on others. As conceptualized by Freud, these are dreams of the personal unconscious. Personal dreams assist in tending the individual soul, whereas *big dreams* or *collective dreams* carry messages for the masses beyond the limitations of the personal. They have an archetypal energy that emerges from the collective unconscious. Steven Aizenstat's concept of *the world's dream* enriches and expands the significant dream to realms far beyond the personal. World dreams transcend personal or cultural human experience and are alive and ensouled in the world, which also includes nature (Aizenstat, 2009). When approaching soul work through dream, we start in the personal unconscious and move through to the collective and then to world dreams, or nature, often in tandem with our individuation process—the process of becoming a whole human being by integrating personal consciousness and collective unconscious.

Exploring the psychic landscape of the other woman reveals dreams of both a

personal and collective nature. The dreams contribute profoundly to depth psychology, as they allow for the understanding not only of the psychic landscape of "the other woman," but also offer insights that apply to many individuals in a variety of circumstances. Once the principles of the master teachers are embraced and the work commenced, the healing resulting from a single person's dream can provide assistance to the many. By staying on task when dream-tending the image, we learn, and help, and heal on many levels. The Goddesses Dream offers more for our consideration, particularly if we view the dream with the collective in mind. For example, the Aphrodite figure remained on the top step, rather than taking center stage as the Hera figure did, which is an indicator that the dreamer may wish for the loyalty from the male that Hera commands, and that she cannot take center stage even as Aphrodite, without a sense of loyalty, too. The other woman is called to integrate these archetypal forces within her self rather than view them in a competitive or destructive light. She cannot abandon her primal energy, which is sensual love—libido, or life force; nor can she yield and allow her need for loyalty to be subsumed by the preexisting partner. Her path may be sprinkled with the ashes of betrayal, but in the end she cannot betray herself.

"The Pod Dream" offers insight as to the struggling psyche of the other woman. She hasn't found freedom from the discomfort of the pod in waking life, but struggles for that freedom and succeeds in the dream. The dream contains several symbols, with the primary image being the pod as a place of restraint and restlessness. When the dreamer awakens (in the dream), she sees pods everywhere and realizes she is not alone in the pod predicament. The Pod Dream is actually a collective dream, which also serves to reveal the institutionalized underground population of triad relationships. The dreamer struggles

to get out of the artificial lighting and into the natural light of day, as does the other woman in waking life. The Pod Dream is a big dream, which reflects the plight of the collective.

The soothing work of the dream figures in "The Goddesses Dream" offers alternative ways of seeing into the depths of the psychic landscape of the other woman. She seeks wisdom and vision from differing perspectives. Both Goddess images shimmer in moonlight, under moonlight, indicating a world dream potential, for she is in nature and of nature. When the dreamer free associates seeking relationships between the images and past experiences and engages with the dream images imaginally, she also taps into the collective archetypal field of the Goddesses, Hera and Aphrodite. The dreamer attempts to understand the present but hidden male psyche, starting with his relationship with competing beauty images, before exploring the deeper soul-making possibility of understanding the male's clumsiness with his new work that is not yet familiar to him, which is to acculturate feminine energy within his being, first via the mother archetype, or Hera energy, and second, through his anima or interior feminine energy, represented by Aphrodite. His choosing another woman, presently, at least, seems to be an easier out than doing the work necessary to integrate his own inner feminine energies—and perhaps its not only an out, but also a calling toward. Meanwhile, the other woman seeks much more than the affections of a lover enticed only by her Aphrodite qualities, for she embodies the energy of Hera, and others, too, and strives to honor sisterhood, in the midst and mix of love. In the Goddesses Dream, the other woman, who is also the dreamer, recognizes the sisterhood through the familiar positions of the women, and she strives to understand the male psyche of her lover without engaging in competitive contests with

the wife, mother, or his anima.

"The Revengeful Wife's Dream" can help alleviate suffering by offering the opportunity for the preexisting partner to recognize and acknowledge her dark revenge wish. The benefit of the dream is that it allows one's irrational wishes to be fulfilled without causing physical damage to one's self and others, unlike my stepmother's destructive ransacking trip, which could have escalated from damaging property to physical violence had we arrived at the house while the ransacking was taking place. By listening to the murderous dream image in the "Revengeful Wife's Dream," we find the image in the emotion, *KILL!* This murderous dream serves the dreamer by helping her to release destructive emotions from the psyche and the body. She is able to *metaphorically kill* and let die that which must die, which then allows her to move on through and out of the stuck places and toxic trenches of the failed relationship.

"The Shaft Dream" demonstrated how the other woman found perfection through the archetypal force and energy of Aphrodite. In this story the other woman is re-visioned as the archetype of Aphrodite:

> Everywhere gold reflects a quality which has attained perfection. In a polytheistic religion, each archetype is one of the possible paths toward spirituality, and each has its own perfection. Thus there are many ways to be initiated into the perfection of gold, and of these Aphrodite is but one. (Paris, 1986, pp. 26-27)

The other woman dreamer found the real gold within herself, and she wasn't about to be naively fooled again, for she also found wisdom—the kind of wisdom that one cannot learn reading a book. This is the wisdom of the wise woman; the woman still standing after life has challenged and almost destroyed her. In this story, the other woman did her work. She possessed the courage to face and feel the pain and traversed through the tunnels and cobwebs, down into the underworld, where she engaged with and

integrated the energy of Aphrodite as well as Hera, Athena, Artemis, Hestia, and others, and she emerged, with the inner perfection of gold, in the form of a deeper sense of peace and well-being than she'd ever known before. Alchemically speaking, there was no real gold to be had in the relationship with the man, for that goldmine had already been stripped and left abandoned. The real gold was her discovery on her interior journey, the journey through the dark abandoned shaft to her soul. This is where no man can give or take away her sense of worth, and where she learns she is safe as long as she doesn't abandon herself. This is also the journey of the preexisting partner in the triad. Both women are tricked into chasing after the fool's gold only to discover they've been fooled, for there is no perfection or gold to be had with a deceptive or cowardly man.

Listening phenomenologically.

By listening and working phenomenologically with the dream image, depth psychology uses the image as a guide and works to identify afflictions and heal wounds—physically and psychologically as well as emotionally and spiritually—of individuals, cultures, and societies. When working with dreams of a personal or archetypal nature, one must first and foremost listen and look carefully to the image, and if caught in emotions, one must seek the image in the emotion. This serves as the foundation for the deepest of healing, for the power of the image in emotion can enable the dreamer to metaphorically kill that which no longer serves them, and transition through death to life. Such is the healing power of the dream.

Psychic landscapes of individuals in triadic relationships are vast and varied and can carry not only an individual's story, but also a collective story. Triadic relationships are an intrinsic part of human nature: one person arrives, another leaves; love thrives,

love fails; the cycles of death and rebirth of love abound. If we are able to extract ourselves from the trenches of the judgmental collective caught up in a complex, we may discover riches we never imagined. The dream can assist and even serve as a bridge to those riches—the treasures to be found in the midst of broken hearts and shattered lives, and lost and found loves.

We move now from exploring dreams of individuals in triadic relationships to exploring the lives of two prominent "other women," both of whom are steeped in psychoanalytic methods and each on her path to individuation.

Chapter 5
Anaïs Nin: An Unconscious Feminist

It was 1931, and between the sheets in the hotels of Paris and New York, romance and hedonism flourished as Anaïs Nin allowed herself to bloom fully as a sensual and sexual woman, not only in the love of her husband, Hugo Guiler, but also in the love of Henry Miller, the married writer, consumed with his book, *Tropic of Cancer* (1934). Upon embarking on the subject of Anaïs Nin as the other woman to June Miller, I met people in West Coast literary and psychological circles with disparate opinions and impressions of Nin. She has been described as "an awful person," "the worst kind of woman imaginable," "horrifying," "terrifying," and "shameless." She has also been described as "kind," "brilliant," "loving," "dedicated," "disciplined," and "loyal." Upon reading several of Nin's books and diaries, including her erotic writings, and her biography written by Deirdre Bair (1995), I came to understand why there were such diverging opinions of her, and how there was truth in all of them.

In Anaïs Nin, we find the other woman represented through film and literature as she reveals her lived experience as "the other woman" in her published diaries. Nin was a pioneering woman in publishing and dedicated her early efforts to getting Henry Miller published when his then wife (June) would have preferred to see him fail. Although one might consider Nin flawed when comparing her conduct to the moral standards of the patriarchal and religious community, she forged ahead against the prevailing economic and social constraints and lived her life as fully as she was capable, always seeking to grow and discover the innermost parts of her being—her "Self."

To help her mother support the family her father had abandoned, Nin worked as a model in her teen years and appeared on the cover of the Saturday Evening Post, among

several other notable publications. This early exposure to the arts and artists undoubtedly influenced Nin, and enhanced her already established desire for a creative life—seemingly a natural for a child born of musician parents. Upon marrying Hugh Guiler, with whom Nin was deeply in love at the age of 20, her social position became that of a banker's wife, and she was forbidden to work, because a working wife would result in social devastation to a husband of his ranking and profession (Bair, 1995). Guiler accepted financial responsibility for Anaïs, as well as her mother and two younger brothers. Having no interest in economics, banking, or politics (even detesting the subjects), Nin was deeply inspired by literature and focused on living a "creative" life. Her spirit couldn't be contented by living out the limited role as a banker's wife, so she ventured from the home while Hugo worked and found her place in the lives—and often the shadows—of creative individuals (and opportunists). Nin would eventually serve as lover and mother to fledgling artists while also working diligently herself, as a diarist and writer before ultimately becoming a published author.

Anaïs Nin revealed the interiority of a woman's psyche and development as no other woman had before (or has since). For her personal and unconventional relationship choices, she would be revered and rebuked, and in the end, her dedication and loyalty to the significant men in her life formed a necessary impediment to her own success. She was the devoted wife, the other woman, the cheating wife, and nonconformist who chose to live her life as a dream. Nin's biographer, Deirdre Bair, recognized Nin's important role for women in the 20th century. Bair's own moral compass clearly calls her to question and even harshly judge Nin at times, yet she also honors Nin—and rightfully

so—for her pioneering efforts which in untold ways continue to affect society, and especially women, today:

> The twentieth century will be remembered for many concepts that brought sweeping societal change, and Anaïs Nin was among the pioneers who explored three of the most important: sex, the self, and psychoanalysis. When future generations seek to understand how these evolved in our time, Anaïs Nin will be the major minor writer whose work they must consult. (Bair, 1995, p. xviii)

Nin was an unconscious feminist who forged her way into the literary circles in whatever way she could against the odds of the male dominated publishing world. Despite veering off what was considered the moral path of sexuality into amoral territory, Nin stayed true and dedicated to journaling in her diary, which she considered as her "friend," and where she revealed the "truth" of her life. She also recorded her physical and psychological experiences, as well as her perceptions of the experiences of those close to her, throughout most of her life.

Henry, June, and Anaïs

It was the biographical film, *Henry & June* (1990), directed by Philip Kaufman and based on Anaïs Nin's book, *Henry & June, From the Unexpurgated Diary of Anaïs Nin* (1986), that prompted me to explore the works and life of Anaïs Nin as the other woman. What I found was much more than a story of the other woman, and worthy of attention far beyond what this writing allows. The lived experience of Anaïs Nin was filled with richness, sexual and sensual tension, adventure, love, courage, and accomplishment, as well as deceit, betrayal, depression, shame, and sorrow. Nin's quest to understand the "Self" would surface time and again throughout the pages and passages of her life. She was a woman on her own path to individuation with betrayal as her partner.

Anaïs Nin was 28 years old and married when writing the following in her journal, just weeks before meeting the yet to be famed writer, Henry Miller:

> Paris. October 1931
>
> My cousin Eduardo came to Louveciennes yesterday. We talked for six hours. He reached the conclusion I had come to also: that I need an older mind, a father, a man stronger than me, a lover who will lead me in love, because all the rest is too much a self-created thing. The impetus to grow and live intensely is so powerful in me I cannot resist it. I will work, I will love my husband, but I will fulfill myself. (Nin, 1986, p. 1)

This is where Nin sets the tempo for the rest of her life. She indeed works, loves both of her husbands, and fulfills herself with their love *and* the attention of numerous lovers—but what she cannot gain through marriage, sexual liberation, writing, or love, is a feeling of genuine freedom—true independence. Anaïs Nin inherited an incredible burden and responsibility that was predestined, unconscious, and ancestral—the personal and cultural burden of deceit and betrayal. One can more readily appreciate and comprehend the complexity of Anaïs Nin if viewing her life and ancestral history through a depth psychological lens. Nin was betrayed by her incestuous father, and by the patriarchy in which she was born, leaving her to find her own path to save her soul. She prompts us to consider unconventional relationships differently than society would dictate, for it is through such relationships that she was able to live and love as fully as she was able. It was only after she was forced to surrender and lay down "betrayal"—the skill she inherited from her father and weapon she used to hold her life together—that she was able to completely live fully and freely as she had wished for all her life. Society's norms would have one would think a woman who lived a life of betrayal would lack honor and integrity—Nin defies this myth.

Abandonment, Betrayal, and The Nin Family Lies

Considering the era and the patriarchal rule into which she was born, Anaïs Nin was a remarkable pioneering feminist who bravely followed her grandmother's lead and did exactly as she pleased. Her ambition to write and grow, and to live fully, wholly, and creatively was more important to her than anything. If we look deeply into her darkened past, we can see Anaïs Nin as an advanced woman of her era on a quest for individuation. Nin's husband, Hugo Guiler, served as an anchor and allowed Nin the independence she wanted and needed so she could write and live creatively. Without Guiler and his love for Nin as well as his tolerance of her amoral behavior, Nin wouldn't have been able to live as fully as she was able, nor is it likely that she would have become a successful author with an established place in history. Anaïs Nin embraced her fate, albeit unconsciously, and shouldered the burdens and gifts of her ancestors. From a depth psychological perspective, betrayal and her diaries served as Nin's companions on her journey to individuation. Tragically betrayed as a child by her incestuous father who abandoned the family, the stage was set for the rest of Anaïs Nin's life. She, too, would betray, but unlike her father, Anaïs Nin remained loyal to and never abandoned those she loved.

Anaïs Nin was born in Paris, France on February 21, 1903, less than a year after her parents, Rosa and Joaquín, were married and left Havana. The newlyweds were provided with passage to Paris and settling-in funds by Rosa's father, who agreed to help them financially—on a temporary basis (Bair, 1995). Although in control of the limited money from her family, Rosa had to endure the consequences of Joaquín's irresponsible and incomprehensible actions. He was a liar, and it wasn't long before Rosa was well acquainted with what she called "the Nin lies." The marriage was tumultuous and filled

with Joaquín's deceit and betrayal. Eventually, Rosa alone shouldered the responsibility for the family her husband abandoned. Even after having abandoned his family, Joaquin Nin attempted to keep them under his control, but only to the extent that it benefited him.

Anaïs Nin's maternal grandmother and namesake, Anaïs Vaurigaud y Bourdin Culmell; her mother, Rosa Culmell Nin; and Nin were all raised in a society dominated by patriarchal rule. Women of their class would be well educated but forbidden to work. Regardless of gender inequality, Rosa, the eldest of the Culmell children, and her four sisters, Juana, Anaïs, Edelmira, and the youngest, Antolina, "picked up other, more valuable qualities of unwavering dedication to each other, independence, self-sufficiency, and willingness to ignore social constraints to do what was best for themselves and their children" (Bair, 1995, p. 6). Joaquín Nin wooed Anaïs Nin's mother, Rosa, to the wedding altar, not for love but for his own personal gain. Joaquín's social standing upon marrying into Rosa's family would provide opportunities and status he wished for and could not otherwise obtain. Rosa, on the other hand, genuinely fell in love with the dashing and talented pianist, but was to be disappointed soon after the marriage ceremony when Joaquín showed his true character on the ship from Havana to France, when the captain asked him to play for the passengers to which he responded, "I don't play for peasants" (p. 11). This rude refusal outraged Rosa and was likely the beginning of the end of her love for Joaquín.

Anaïs Nin's grandmother, Anaïs Vaurigaud y Bourdin Culmell, was of French descent and born in Havana, but lied about her origins, preferring her children and others to believe she was from New Orleans (Bair, 1995). "The only certainty is that, like her granddaughter, Anaïs Nin, she was exposed to a variety of languages and cultures in the

early years of her life" (1995, p. 4). Family legends differed with regard to the circumstances leading up to Anaïs Vaurigaud y Bourdin's abandonment of her husband and children, but according to Bair, "The version of the family legend that her granddaughter Anaïs Nin preferred has it that Thorvald C. threw the first Anaïs out of their house when he found her with a lover" (p. 4). This may have been what Nin unconsciously desired for herself, but Hugo would never do such a thing—and she did love him, after all. With regard to Anaïs's grandmother, Bair concludes,

> The majority of her descendants, however, chose to believe that she "apparently saw too much of one gentleman in a platonic sense." Whichever was true, when Thorvald C. rebuked her, Anaïs Culmell abandoned him and their nine children and moved into her own house in Havana, where she lived out her life exactly as she pleased. In a sense, their unorthodox married life was an eerie prefiguration of their granddaughter's. (p. 4)

Anaïs Nin's parents weren't the only family members with troubled marriages. Rosa's sister, Anaïs Culmell, also had an unusual marital relationship involving infidelity and estrangement of sorts. Anaïs Nin's aunt married Bernabé Sánchez, and Anaïs Culmell de Sánchez "lived alone most of the time in Havana, her spirit so crushed by her husband's machismo that she preferred to retreat into inaction rather than put his considerable fortune to any use at all" (p. 5). "He … remained on his plantation in Camagüey with another "wife" and a second family; this, too, eerily prescient of Anaïs Nin's later life" (p. 5). Anaïs Nin's uncle Bernabé Sánchez would lead the way as a bigamist in the family. He had a second wife and second family, whereas Anaïs Culmell de Sánchez lived in misery. She lacked the gumption of her mother, Anaïs Vaurigaud y Bourdin Culmell, and her niece, Anaïs Nin, both of whom achieved independence in unorthodox ways. Had Anaïs Culmell Sánchez had their sense of self and spirit she may have saved herself from suffering through her oppressed existence. It seems Anaïs

Culmell Sánchez was stuck in the middle of two generations of courageous women, yet found no way out for herself.

A Heroine's Individuation Journey

Anaïs Nin would have a uniquely close relationship with her cousin Eduardo Sánchez, born of her uncle's second-wife marriage. They shared attractions and confidences, and it was Eduardo who would introduce Nin to psychoanalysis. Exchanges with Eduardo were especially challenging for Anaïs at times because of the memories invoked and complexes triggered, "He makes me remember that my father beat me, that my first remembrance of him is a humiliation. He had said I was ugly after having typhoid fever. I had lost weight and my curls" (Bair, 1995, p. 21). Stripped of her confidence in childhood by the cruelty of her father, Nin would compensate as best she could, but all was certainly not bliss. Although Anaïs Nin and Eduardo Sánchez had a casual sexual relationship, their friendship was solid and built upon a foundation of trust. Sánchez provided a safe place for Nin to express herself and explore her interiority. This bond with Sánchez, and her bond with her husband, Hugo, likely served to save Nin from self-destructing while traveling through the dark wood filled with betrayal on her journey to the discovery of the self, and individuation.

Nin's journey fits the structure of Kim Hudson's Virgin described in *The Virgin's Promise* (2009), wherein Hudson identifies the feminine heroine—the "Virgin"—on a journey that takes her beyond the territory of the popular hero's journey, traveled by Campbell's masculine "Hero," and into her interiority wherein she acquires knowledge of the Self. Nin lived out a private myth, or dream, which was out of step with the public—out of step with what was considered moral and normal. For her choices, she endured

considerable physical and emotional suffering, interspersed with sensual satisfaction and pleasure. One could agree that Nin lived a dream—she lived out her private myth—indeed, especially if considered in the mythical light as discussed by Bill Moyers and Joseph Campbell. In this interview, from *Joseph Campbell: The Power of Myth with Bill Moyers,* Moyers and Campbell explore the difference between the public dream and the private myth, which are symbolic of the hero's call to adventure, or in Hudson's terms, the virgin's call:

> Moyers: Why is a myth different from a dream?
>
> Campbell: Oh, because a dream is a personal experience of that deep, dark ground that is the support of our conscious lives, and a myth is the society's dream. The myth is the public dream and the dream is the private myth. If your private myth, your dream, happens to coincide with that of the society, you are in good accord with your group. If it isn't, you've got an adventure in the dark forest ahead of you.
>
> Moyers: …But if my private dreams are out of step with the public—
>
> Campbell: —you'll be in trouble. If you're forced to live in that system, you'll be a neurotic.
>
> Moyers: But aren't many visionaries and even leaders and heroes close to the edge of neuroticism?
>
> Campbell: Yes they are.
>
> Moyers: How do you explain that?
>
> Campbell: They've moved out of the society that would have protected them, and into the dark forest, into the world of fire, of original experience. Original experience has not been interpreted for you, and so you've got to work out your life for yourself. Either you can take it or you can't. You don't have to go far off the interpreted path to find yourself in very difficult situations. The courage to face the trials and to bring a whole new body of possibilities into the field of interpreted experience for other people to experience—that's the hero's deed. (1988, pp. 40-41)

Upon the completion of the journey, the hero brings back the reward or the lesson for his tribe, or society. His act is externally focused, whereas, in the feminine version of the journey, "The Virgin shifts her values over the course of her story to fully be herself in the world" (Hudson, 2009, p. 21), in contrast to that of the hero, who "is focused on developing his skills to actively do things that need to be done in the world" (p. 21). The Virgin's focus is within; her mastery of her interiority is of greater importance than her need for external (or worldly) accomplishments.

Anaïs Nin lived out the heroine's journey as a product of incest, a writer, bigamist, and feminist. All of these paths merge into her primary path, which was her journey to individuation. There are varying starting points for the differing treks contained within Nin's overarching journey, but if we focus specifically on her journey as the other woman, we find Nin traversing from wedded bliss as the bride; through betrayal as the other woman, cheating wife, and bigamist; before finding her way to freedom, and liberation from her ancestral legacy, her lies and "the Nin lies," allowing her to finally experience wholeness and inner contentment—just before death.

Nin embodies the archetypes of the Virgin, as Hugo's bride; and the Whore, as Henry's mistress. One could argue against Hudson's choice of comparing the Hero with the Virgin and the Whore with the Coward, because the Whore is truly the Hero in Nin's story—and Nin is not alone. She is the brave one who sets out on the path less traveled and honors her calling against society's dictates. The archetypal Virgin stays chaste in the safety of her home, while the adventuresome Whore ventures out and experiences the world—filled with light and dark—and compelling passion that forces its way through betrayal to pleasure, on its way to guilt and sorrow, before arriving at wholeness—the

fullness of an individuated woman. In this scenario, and many others, too, the Whore is the heroine, and the Virgin is the coward.

Nin Begins Psychoanalysis and Explores Analytical Psychology

It was in 1932 and Anaïs Nin was married to Hugo Guiler, having an affair with Henry Miller, and had taken Eduardo Sánchez as a casual lover when she decided to enter into psychoanalysis, as described in her journal published under the title, *Henry and June, From the Unexpurgated Diary of Anaïs Nin* (1986, pp. 104-107). The following passage is a testament to Nin's unconscious awareness that she was indeed on a path to individuation, wherein the men in her life provided myriad lessons, which contributed to and revealed the complexity of her depths.

Remaining loyal, although she deceives, Nin writes of her feelings for Hugo:

> If one day I were forced to choose between Hugo and Henry, I would choose Hugo without hesitation. The liberty which I have given myself in Hugo's name, like a gift from him, only increases the richness and potency of my love for him. Amorality, or a more complicated morality, aims at the ultimate loyalty and overlooks the immediate and literal one. (1986, p. 107)

Nin had found refuge in Henry Miller from what could have been an oppressive existence with Hugo Guiler, but was betrayed upon witnessing Henry's "secret enjoyment of cruelty" (p. 104). She compared Henry's cruelty to that of his wife, June, and observed, "This love of cruelty binds them together insolubly. They would both take pleasure in humiliating me, in destroying me" (p. 104). This cruelty triggered a complex and aroused an awareness within Nin, who wrote intimately of her feelings:

> Cruelty has been the great conflict of my life. I witnessed cruelty in my childhood—Father's cruelty towards Mother and his sadistic punishment of my brothers and me—and the sympathy I felt for my mother reached hysteria when she and my father quarreled, acts which paralyzed me later. I grew up with such an incapacity for cruelty it amounts to a weakness. (p. 105)

At Eduardo Sánchez's urging, Anaïs Nin would finally enter into psychoanalysis with Dr. René Allendy in 1932. She wanted guidance she couldn't get from her discussions with Eduardo. "He could help me by talking things over, but only Dr. Allendy could be a guide, a *father* (Eduardo loves to tempt me with a father figure)," she writes (1986, p. 105). Nin is both unconsciously and consciously drawn toward father figures, influenced by an interrupted childhood due to the physical and sexual abuse by her father, which caused her to enter into the dark wood at a tender age. Nin is familiar with the dark wood, first as a betrayed child, and then as betrayer, as an adult woman.

In Nin's role as the other woman, she vacillates from loving Henry's wife, June, to dreading June's return (June is in New York, while Anaïs and Henry are in Paris). Anaïs expresses her feelings regarding her influence, and June's influence, in Henry's life:

> I think he loves me with a tenderness, with sentimentality. It is June who inspires the passions. And I am there to cull his thoughts, his musings, his recollections, his confidences. I stand by Henry the writer, and I am given his other love. (1986, pp. 126-127)

Her acknowledgment of his "other love" is evidence of her ability to compartmentalize love—at least in this sense—a feat perhaps required for the successful negotiation of multiple lovers. Nin slips from rational thought while caught in the grips of the *abandoned child complex* and will do anything to cling and hold onto Henry, the object of her desire. She writes, "I want to give my life, my home, my security, my writing, to live with him, to work for him, to be a prostitute for him, anything, even to be fatally hurt by him" (p. 127). In Miller's company, she reverts to the role of the child, "I'm talking almost paternally to you," he acknowledges (p. 127). Anaïs confesses her feelings to her journal:

> At that moment, I know I am half woman, half child. That a portion of me conceals a child who loves to be amazed, to be taught, to be directed. When I listen, I am a child, and Henry becomes paternal. The haunting image of an erudite, literary father reasserts itself, and the woman becomes small again.… I feel myself betrayed. (pp. 127-128)

Nin's regression from adult to child and her desperation to please Henry provide evidence of inciting the memory—unconsciously—of childhood trauma. As Nin enters into her child persona, she unconsciously escapes the responsibility of being an adult and caring for herself. She is at the mercy of her childhood care provider—or the mercy of the person she's projecting upon in that role—she's vulnerable, as she subjects herself to abuse. She even unconsciously repeats the act of incest, by engaging in sex with Henry while inhabiting the child archetype, hoping he doesn't discover the truth. She hears another voice telling her, "I cannot make love to you. You are not a woman. You are a child" (p. 128). This is indicative of confusion between child and adult sensuality, as they are merged into one "sensuality." In anger, however, the adult Nin takes over, driven by forces within that she has only begun to discover.

> I awake from dreams of utter sensuality. And then in anger I want to dominate, to work like a man, support Henry, get his book published. I want more than ever to fuck and to be fucked, to assert the sensual woman. (p. 128)

I believe Nin confused the "good" and "terrible" aspects of the Father archetype and projected them upon Henry. The good father is guide and teacher, and the terrible father is brute and a sadist. She is brought to her knees and in need of Henry to make up for the good aspects she never received as a child, before or after being abandoned by her own father. She is betrayed, however, by Henry's cruelty, which reflects the terrible aspect of the father archetype and the behavior of which he is capable.

Sociopathy in Her Blood, but Not in Her Being

Nin's father, Joaquín Nin, was a talented musician as well as a sociopath, who played concerto on his daughter's heartstrings, to use forensic psychologist Robert Hare's metaphor in his book, *Without Conscience* (1993). The incest and abandonment experiences with her father would inform her sensibilities in ways most others couldn't begin to comprehend. Both Hugh Guiler and Rupert Pole endured her infidelity, as her presence in their lives provided them with a life they would never have experienced had they not been able to believe her lies—or pretend to believe them. Recognizing the behavior of the father in the daughter, however, Rosa knew "the Nin lies" when she heard them. They worked with both Hugo and Rupert, but not with her mother, or Henry, who insisted Anaïs tell the truth (Bair, 1995, p. 133). Bair explains Nin's rationalization for her lies:

> Her lies were not harmful, she wrote, because "even when I lie, I lie only mensonges vital, the lies which give life." She defended them as "not superfluous, unnecessary or venomous or self-glorifying," and justified them as "different kinds of lies, the special lies which I tell for very specific reasons—to improve on living." That she lied to "improve the reality" became both excuse and justification, as she exhorted others to "live life as a dream, make the dream real." (p. 133)

Throughout the years, Anaïs recognized patterns of her behavior and how similar they were to her father's and was horrified to see the reflection of her father in herself. Ancestral lineage, specifically her father's behavior, played a major role with regard to Anaïs Nin's sexual escapades and deceitful behavior. Other members in her family may also have had a significant influence on her, consciously or not, but it was her father's sociopathic characteristics that haunted her. In an unpublished 2010 paper entitled "Cold

Cases – Sociopaths & Psychopaths and the Edge of the Ice," I describe the sociopath—or at least a version of a sociopath:

> Sociopaths are people who lack conscience, moral or otherwise; they have no regard or comprehension of a sense of regard for another human being. They are good at faking it, and experts at gaining sympathy, but it is all a game to them. They lack the basic fiber of morality that contains the essence of love: conscience. (Swanson, 2010, p. 26)

On several counts, it seems Anaïs Nin behaved narcissistically; however, she was incapable of behaving as her father did because unlike him, she had a conscience. Her conscience tortured her throughout her life and only freed her to live happily after she gave up the lie of her double life as a bigamist. Nin truly loved both of her husbands, and sociopaths do not genuinely love; they conquer.

The Burden and Blessing of Ancestral Weight

The ancestral weight that burdened Anaïs Nin streamed down from both sides of her family. One needn't look further back than Anaïs's father to find trouble. However, on Nin's mother's side, there is the weight of her grandmother's liberation juxtaposed against her aunt's oppression. The conflict-laden love lives of Nin's family members may well have influenced Nin consciously or unconsciously, as she forged ahead and lived an unusually adventuresome and sexually erotic life. It is also possible that Anaïs Nin listened to a call that few could comprehend, and that fewer yet would have honored, for it was a calling to honor one's *self*—a call filled with ambiguities.

Anaïs Nin boldly revealed the virtuous and diabolical aspects of her own being, seemingly without discrimination, in what would become the prominent body of her published work, known as *The Diar[ies] of Anaïs Nin,* which she wrote between 1931 and 1966. Nin's first book, *D.H. Lawrence: An Unprofessional Study* (1932), written two

years after Lawrence's death, explored his philosophical concepts and his themes of love, death, and religion. Nin also explored the imagery and symbolism within Lawrence's work (Bair, 1995), which she could have believed was a result of Lawrence's marriage of intellect and imagination at the altar of intuition. *D. H. Lawrence: An Unprofessional Study* was published by Edward W. Titus, in Paris, and bore the cover inscription by the educator and author John Erskine: "I learned a great deal from it. I am amazed at the scholarly and critical reaches—which theoretically no woman should possess." This first and relatively early literary praise would lead Nin not to become a passionate scholar, as she lacked the discipline to focus on her studies, but it led her to strive to produce work that would be considered elite literature and worthy of high praises. This was her constant lifelong goal. In comparison, it seems all else was transitory.

Nin's Seduction of John Erskine, a Father Figure

John Erskine's praise demonstrates how the patriarchy of Nin's day blatantly and unconsciously cast women into an assumed role of intellectual inferiority. That isn't the only unconscious affect brought about by Erskine, however, as the synchronicities were staggering. The similarities between Anaïs's father, Joaquín Nin, and John Erskine undoubtedly served to strengthen Anaïs's father-transference on Erskine. Both men were pianists and composers, and both were teachers. Erskine was an esteemed professor at Columbia University, with Nin's husband Hugo among his students, and Joaquín Nin provided music lessons for Erskine's daughter. Adding to their similarity coincidences, the men were born a mere week apart, with John Erskine on October 5, 1879, and Joaquín Nin on September 29, 1879. It was quite the Erskine-Guiler-Nin web.

Anaïs Nin attempted to seduce Erskine, initially to no avail, so she became his confidante and provided a place for him to have his trysts with other women (Bair, 1995). Although she was a good friend of Erskine's wife, Anaïs sided with John Erskine with regard to domestic issues, betraying any sense of sisterhood that may have existed between the women, and continued to seduce John Erskine until a fateful day which would have long-lasting repercussions. During this time Anaïs appeared to be loyal to no one, not her husband Hugo, and not to her friends; it seemed her only loyalty was to herself, and she was driven to fulfill her own sensuous desires. After considerable manipulation and wooing, John Erskine almost fell prey to Anaïs's seductions (Bair, 1995). However, in the heat of the moment, with Anaïs naked beneath him and his penis out of his pants and between her legs, Erskine couldn't go through with it. ""I can't do this," he said abruptly, "for I am having a cerebral reaction. I cannot do this to Hugo." He jumped up to repair his clothing, then sat down at the far end of the sofa" (p. 92). Anaïs was devastated by his refusal and eventually told Hugo about it. But Hugo, cuckolded by his wife and possibly caught in the grips of his own complex, blamed Erskine for causing Anaïs to be upset rather than holding her accountable for the unfortunate encounter. Deirdre Bair describes Hugo's reaction as recorded in Nin's journal:

> He was not grateful for Erskine's respect and affection for him, "rather the reverse, for he left her spiritually and emotionally shattered . . . better if he had gone through with it." He also thought Anaïs would have recovered more quickly if the affair had been consummated "without wounding herself as she has done in body and spirit." (Nin, cited in Bair, 1995, p. 114)

Unforgiving of Erskine's rejection, when he finally came to see her "[Anaïs], "full of mischief," she told him about her incestuous love affair with her father. "Really startled him," she noted with satisfaction. It must have, for she never saw him again" (Bair, 1995,

p. 207). Considering the fact that Joaquín Nin had also been Erskine's young daughter's music teacher, it may have stuck a protective chord in the otherwise sexually distracted male.

A Masochistic Thread

Nin would brood over Erskine's rejection for two years before discussing it with Dr. Allendy. As published in *Henry and June: From the Unexpurgated Diary of Anaïs Nin* (1986), Dr. Allendy told her,

> You loved your father devotedly, abnormally, and you hated the sexual reason which caused him to abandon you. This may have created in you a certain obscure feeling against sex. This feeling asserts itself in your unconscious in that scene with John. You willed him to a kind of castration. (p. 129)

Nin asks Dr. Allendy why she was in such despair and why then did she love John for two years? Dr. Allendy suggests, "Perhaps you loved him more because of what happened" (p. 129). "But I have despised him since then for his lack of impulsive passion," Nin says (p. 129). Dr. Allendy offers his perspective on Nin's behavior, "The ambivalent need of dominating man, of being conquered by him and of being superior to him. You really loved him because he did not dominate you, because you were superior to him in passion" (p. 129). It seemed Nin was destined to repeat the pattern established with her father. She would be dominated, but remain superior, just as she had been rendered the superior one when her father molested her. A masochistic theme prevails in both relationships with Henry and her father (the masochist appears to be dominated, but reigns superior in the relationship—at least in their own mind). Nin had to find her way to the role of the adult while reconciling childhood trauma along the way. Henry and his cruelty combined with June and her hatred served Anaïs to this end.

Dr. Allendy Engages in an Affair with his Patient

June Miller returned from New York and Henry Miller was predictably torn between the women, just as Anaïs Nin was torn between Henry and June, for she loved them both at first. Henry tells Anaïs, "And now, no doubt, I must live some sad beautiful lie with her for a while, and it causes you anguish and that pains me terribly" (Nin, 1986, p. 273). As she writes of her extraordinary relationships, Nin exposes layer upon layer of herself, forever seeking to experience the passion and tenderness that is her very own nature. She seeks that which she is allowing that her gift to others is—her imagination, her creativity. Her gift is also her willingness to risk all to go to the edge of the abyss, to experience the torment and pain, the exhilaration and joy. She begins the Henry and June drama, writing to Hugo of them:

> The first thing June and Henry would do would be to initiate us into poverty, starvation, drabness just to share their sufferings. That is the weakest way of enjoying life: to let it whip you. By conquering misery we are creating a future independence of being such as they will never know. …Pain is something to master, not to wallow in. (p. 36)

She doesn't fall in and become lost in the Henry and June abyss because she has Hugo, who keeps her grounded in his infinite love for her. There are suspicions that Hugo may be homosexual, because he does not show jealousy over his wife's affairs with other men. It is Allendy who calls attention to this; there is little mention otherwise. It may well have been the easiest explanation Allendy could muster if he could not grasp the concept of an unconventional marriage wherein polyamory was practiced. Anaïs believed she had affairs for their marriage—to sustain and feed it. She writes:

> The truth is that this is the only way I can live: in two directions. I need two lives. I am two beings. When I return to Hugo in the evening, to the peace and warmth of the house, I return with a deep contentment, as if this were the only condition for me. I bring home to Hugo a whole woman, freed of all "possessed" fevers,

> cured of the poison of restlessness and curiosity which used to threaten our marriage, cured through action. Our love lives, because I live. I sustain and feed it. I am loyal to it, in my own way, which cannot be his way. If he ever reads these lines, he must believe me. I am writing calmly, lucidly while waiting for him to come home, as one waits for the chosen lover, the eternal one. (1986, p. 60)

Entering psychoanalysis with Allendy would serve Nin, as she would traverse from Freudian psychoanalysis to Jungian analytical psychology. With the support of Dr. Allendy, she would find strength enough to hold her own—to value herself—amidst the destructive acts of Henry and June.

In Anaïs Nin's final entry in the *Henry & June* diary, she laments,

> Last night, I wept. I wept because the process by which I have become woman was painful. I wept because I was no longer a child with a child's blind faith. I wept because my eyes were opened to reality—to Henry's selfishness, June's love of power, my insatiable creativity which must concern itself with others and cannot be sufficient to itself. I wept because I could not believe anymore and I love to believe. I can still love passionately without believing. That means I love humanly. I wept because from now on I will weep less. I wept because I have lost my pain and I am not yet accustomed to its absence. (1990, p. 274)

The end of the diary doesn't mean the end of the relationship with Henry or June, and although it wouldn't be long before June would leave Henry, Henry Miller and Anaïs Nin would be life-long friends. Psychoanalysis would help bring Nin to an expanded way of thinking and being. It freed her in many ways and helped her to progress on her journey.

Nin continues her diary and her growth, as recorded and subsequently published in *Incest* (1992). She caught herself in a lie she did not want to continue to live. Nin spoke of generosity to June but was no longer feeling generous. She had given more to both Henry and June than she wanted and reflected on the consequences:

> I am aware that it is a self-destructive desire, that I have not enough vitality, that I have worked enough for Henry, that I no longer want to make sacrifices. And so my spontaneity dies, my generosity becomes a lie whose coldness chills me, and I

> wish the three of us could admit ourselves weary of sacrifices and weary of useless suffering. (pp. 2-3: 10.23.1932)

Anaïs comes to see aspects of June to which she was previously blinded and begins to see how she has been perceived, and finds strength in her newborn sense of identity as an artist herself: "June sees in me the woman who has gone through hell but who remains intact—who wants to remain intact. She will not lose her self, *her ideal self,"* she writes (p. 4). "And Henry wants the Dostoevskian ideal. The artist. He finds the image of this artist self in me. Whole, powerful, untrammeled" (p. 4). She continues, "I do not need his art to glorify me. I have my own creation. June should have been an artist in order to be more selfless" (p. 5). Nin has come to the realization that *she* is an artist. She is a writer. She has lived with the stress of June ruling over Henry, then over her and Henry, and reached a place of coldness, even feeling hatred. This is a place the other woman discovers when the relationship goes on and on and there is no end to the distress in sight. The spouse or preexisting partner calls the shots and dictates the rules because her cheating partner won't take action, and simply waits for his spouse to do something about his infidelity. Only with Nin, she is the married one *and* the other woman. She will not end her relationship with Hugo, or Henry. Regardless, Allendy has helped Nin to value herself even while entering into a romantic relationship with her himself. Nin sees the situation she is in with Henry and June more clearly, and pulls away—at least temporarily—from the spell and drama of Henry and June.

> My power as an artist shaken, and then what other power have I? My natural stimulation, my vitality, my true imagination, my health, my creative aliveness. And what will June do to them? Drugs. June offers me death and destruction. (p. 5)

Nin sees herself as reflecting for both of them what they desire.

> I have made to both my greatest offering—I give them to each other by giving to each the most beautiful image of themselves. I am only the revealer, the harmonizer. And as they come closer together, I give June a Dostoevsky, and I give Henry a June become creative. (p. 6)

She traverses from Hugo and Henry and June, to Henry and June and Allendy (with Eduardo in the mix), to Allendy and Hugo (with Henry and June in the mix). Anaïs questions her desires:

> How many *closenesses* are there in the world for a woman like me? Am I a unity? A monster? Am I *one* woman?
>
> What is it that goes out to Allendy? The passion for abstraction, *wisdom* equilibrium, *strength.*
>
> To Henry? Passion—living, unwise and hot, the artist's lack of equilibrium, the melting and fluidity of the creators.
>
> Always two men—the *become* and the *becoming*, always the moment attained and the next one divined too soon. *Too much lucidity.* (p. 9, italics in original)

Nin seems to vacillate between lovers much as she vacillates between embodying the emotional state of her child self and embodying her adult self. While on her game, she keeps Hugo comfortably, and perhaps even preferably (for him) in the dark. Hugo supposedly doesn't know about Nin's affair with Henry, as she's led him to believe it is a literary relationship. "He believes Henry only stimulates me imaginatively, as a writer. And it is because he believes this that he sits down to write also, to woo me with writing" (1986, p. 60). But Hugo is aware of Allendy's attraction to Anaïs, and gets jealous. Nin's diary entry prompts one to wonder if Hugh's jealousy was authentic or created out of expectation:

> Hugh knows Allendy wanted his jealousy aroused, once and for all, to display aggressivity toward man instead of complaisance and love—to save himself from homosexual passivity, by which he allowed other men to love his wife. He *knows* that all this should be a psychoanalytical game played for a definite purpose, but

> that in this case it is not a *game* because Allendy's feeling are involved. (1992, pp. 9-10, italics in original.)

The acting on transference and countertransference is evident in Nin's relationship with Allendy, as is the continued masochist thread.

> Yet I know Allendy cannot be hurt, that he has a terrible insight which protects him. He is so *sure* that I do not love Hugh; and how surely he is waiting for me. And I admire his terrific domination of himself and of life and pain! (1992, p. 10, italics in original.)

Shades of Sadism and Masochism

Anaïs Nin's desire to conquer men cannot be ignored, nor can her desire to be dominated by them—quite possibly an incest affect. Despite her deceptive behavior, she is saved from sociopathy due to her ability to feel and consider and care about the feelings of others. The psychopathology of Nin could hardly be ignored given the atypical life she lived, yet it seemed that polyamory was her greatest deviation from society's norm, followed by her independent nature and drive to succeed as a supporter of artists, and as a writer. She learns a great deal from Allendy while in a doctor/patient relationship that would be considered completely taboo today as it violates boundaries established to ensure psychological and emotional safety for the patient. Allendy offers Anaïs insight especially with regard to giving, as she gave to Henry and June and others much as the "too good mother"—in excess, which proved detrimental to her own being, as she often fell ill.

> Allendy says that I have transmuted my great need of helping and creating others into a kind of psychoanalysis. I *have* to help, to give, to create, to interfere. But I must not give *myself*—I must learn to withhold myself. And now I see that one only really *gives* by withholding one's self, because to efface the self is at once to efface egoism and possessiveness. So I give, and because I pour out less of my heart-rendering feelings, I am *stronger*, I do not get lost, I keep lucid, I truly *give*. (1992, p. 11, italics in original)

That which Nin gave to others as a woman, she gave to her father as a child, until later in life when it was clear to her that her father merely used her and demonstrated no genuine regard. The Oedipus complex at work was overturned when she was in her teens. Nin continues her relationship with Allendy and studies psychoanalysis, traversing between Freud's psychoanalysis and Jung's analytical psychology, on her quest to know her "Self."

> According to Allendy, a fear in one being creates in the other a certain psychic equivalent. However, I am deeply sure that I have been absolutely natural—that is, enjoying our talks and not conscious of being overlooked as a woman—in fact, completely satisfied. (1992, p. 50)

The inference here is that she would be aware if a man overlooked her as a woman—a woman for Nin meant being a sensual female. She had so much sensual attention that not to receive it was noticeable. This perhaps speaks to her unconscious desire and tendency to draw sexual and sensual attention to herself. Nin goes on to reveal her newfound feelings and concerns about Henry, fearing she may lose Allendy when he realizes she still loves Henry Miller.

> I believe Henry is now the one who seeks what he most fears—cruelty, abandon, deceit from me—that at the moment when he found me most devoted to him, he was urged diabolically to create an estrangement. I believe I am well and that I am doing all the normal acts of confident love, refusing to doubt, refusing to believe Henry wishes me to act like June. But how much danger there is in his ambivalence. And all the more because my own faith is *new* and delicate! (1992, p. 50, italics on original)

Perhaps there is an unconscious compelling toward the familiar that possesses the recently freed (from marriage) person. Some act in ways that prompt the other woman to behave toward them in the ways of their wife. Perhaps they unconsciously strive to recreate her attitudes and behavior—to bring about those aspects in her to reflect what they have a need to discover and reconcile within themselves.

Henry initially resists Anaïs's interest in psychoanalysis. "Henry's attacks on psychoanalysis strengthens my defense of it, and tonight, because of Henry, I begin my book on the artist and psychoanalysis. I want to be a psychoanalyst of artists" (Nin, 1992, p. 51). This is exactly what Nin proceeds to do, and eventually, so does Henry. Nin initially works with her own dreams in the process of learning. Nin dreams about Henry, and interprets the dream using free association:

> Dream: …I am Henry, and I am aware that someone wants to throw me—Henry—into the sea as a prank. I have already been thrown in. I say, "Listen, don't push me in. I am tired. I may not be able to come up again." And I feel a terrible sadness.
>
> Association: Immense pity when I noticed Henry's tiredness the other day, which disarmed me. Violent desire yesterday to have him here, protect, love him. Realization that I am again feeling too possessive, that as soon as I let go I want to live very close to Henry, enwrap him, serve him. Fear of this. Identification with Henry complete. He is a part of my own being. I suffer because he suffers. (pp. 50-51)

Upon assisting Hugo and Henry and making both men happy, while finding comfort and solace in Allendy's arms, Nin proclaims,

> So now I am put in the ironic situation of helping others through their fears and doubts—I who am just barely cured! Henry is singing and working, flowing, and I exhaust my newborn strength on him. Who is the source of my strength? Allendy. And tonight I need him. I need his strength. He is my father, my god—all in one. That is all I know: that in dark moods I need him. (p. 55)

Her need for Allendy soon gives way to her love of Otto Rank, with whom she begins an affair, leaving Allendy behind.

Nin's Journaling as Self-Discovery and Artistic Accomplishment

Anaïs Nin continued to unveil her emotional and psychological interiority without moral censorship, which shocked readers, causing many to embrace and love her, whereas others found her repulsive and rejected her. Nin was an individualist who

vigilantly sought to know deeper levels of the self, which she explored through both psychoanalysis and analytical psychology, employing journaling as her primary method of self-analysis. In, Anaïs Nin, *Fictionality and Femininity: Playing a Thousand Roles*, scholar Helen Tookey offers a perspective on Nin's journal writing:

> In Nin's autobiographical impulse, her use of form (specifically, the diary/journal form), her theory and practice of "the reading and writing of the self", we can see both the drive for identity, self-presence, and "truth", and the recognition of alterity, multiplicity, and ultimately the fictionality of "the self"—indeed, not merely the recognition of this, but pleasure in the possibilities, even the power, opened up by such a view of selfhood. (2003, pp. 21-22)

There is much grist for the mill here as journal writing was not only Nin's path to her discovery of her interiority and her "self," but it also served as her legacy. She attempted to broaden her perspective using Dr. Ira Progoff's Intensive Journal method of analysis, but found it limiting. Bair explains, quoting Nin,

> She participated in a program about diary writing with Dr. Ira Progoff, founder of the "Intensive Journal" method. Anaïs Nin was disappointed: "Ira is enclosed in his system and we could not combine the spontaneous diary writing with his planned therapeutic way of using the diary. I could see a stimulating combination of the two but Ira is convinced there is only one way." (1995, p. 503)

In November of 2011, in an attempt to deepen my understanding of Nin's work and resistance to Progoff, I attended a two-day Progoff journaling method seminar with workshop leader Dr. Radmilla Moacania in Idyllwild, California. Based on that experience using Progoff's techniques specified in his book *At a Journal Workshop: Writing to Access the Power of the Unconscious and Evoke Creative Ability* (1991), I can easily understand how his structured method could prohibit the free flow of writing for one such as Nin, as it dramatically alters the journaling experience and the nature of the psychological work associated with it. Although Nin and Progoff's journaling differ, both are constructive and valuable. Nin successfully employed journaling to record as well as

to restory her life, blending truth with lies—her "mensonges vital" lies, "the lies which give life" (cited in Bair, 1995, p. 133), and as Nin ascertains, "the special lies which I tell for very specific reasons—to improve on living" (cited in Bair, 1995, p. 133).

Nin did for herself what many therapists encourage their clients to do—to re-imagine the situation—to view it though another perspective. She did that and more. René Allendy was the first psychotherapist with whom Nin worked, but it was Otto Rank whose work she goes on to credit many times later in life, and it was Rank who helped Nin deepen into her journey and the discovery of her "Self." Nin's journals both imprisoned her and freed her, they were her salvation and her demise and had a life not unlike a human with both dark and light aspects of one's being. It was with Otto Rank's guidance that Nin dove to the depths of her being in an attempt to find ways to express that which she felt but could not articulate. "As he talked, I thought of my difficulties with writing, my struggles to articulate feelings not easily expressed. Of my struggles to find a language for intuition, feeling, instincts which are, in themselves, elusive, subtle, and wordless" (1966, p. 276). She had tapped into the wordless reservoir of her very own "Self."

In her prologue to *Anaïs Nin: The Last Days* (2013), author Barbara Kraft—who spent the last days of Nin's life with her—discusses two biographer's criticisms of Nin's diaries and her lies:

> In the 1990s two biographies appeared, revealing that Nin's published diaries were all smoke and veils, that her life as she wrote about it in the diaries was a labyrinth of lies which she edited and rewrote in a never-ending recreation of self. (2013, prologue)

Considering the fact that Nin considered her journal writing as therapy, this comes as no surprise. For she was finding her way from one reality to another—and by rewriting her

story, she rewrote her life. In essence, she restoried her life—and used the lies as she professed—to give more life to life.

Anaïs Nin's diary was the primary companion she couldn't live without, and at times she struggled to break from her dependence upon it. Nin was an anomaly. Psychologically, she was more dependent on her diary than any of the men in her life. She lived as a completely independent and liberated woman on one hand, while fulfilling the role of dutiful wife of the patriarchal rule on the other. Her struggle for respect and recognition as an elite writer would mostly come posthumously. Fortunately, she would live to receive the recognition she so desired when presented with an honorary doctorate from the Philadelphia College of Art in 1973, and upon being elected to the Untied States National Institute of Arts and Letters in 1974. Subsequently, Nin and her work found their way into the curricula of women's history and feminism classes of the late 20th and early 21st centuries.

Anaïs Nin didn't evolve into a feminist overnight, however, and there is much to criticize in her journals and work in this regard. The following diary entry in Anaïs Nin's book *Incest: From a Journal of Love* (1992), which she wrote upon deciding to become a psychoanalyst, is not the entry of a feminist:

> I have the feeling that I can be made to understand everything—that at Rank's age I may be able to write a book like Rank's—but I am a woman, I know, and woman's mind is imperfect—or I could say rather that is insufficient. I should not be so ambitious. My ambition tires me. I want Rank, Henry, and Allendy to do the big tasks. I will do my woman's task. I will learn enough, understand enough so that Henry can talk to me. (pp. 76-77)

The unconscious feminist was a woman of contractions.

Nin had numerous affairs tolerated, endured, denied, or rationalized by her first husband, Hugh Guiler, whom she married in 1923 at the age of 20; she entered into a

second marriage with Rupert Pole in 1955, qualifying her for the status of a bigamist. For 11 years, she balanced her life of love and lies between the two primary relationships, ending her need and quest for fulfillment via affairs. For Nin, both marriages were of the heart—each in its own way.

The IRS Prompts the End of Nin's Bigamy and Betrayal

It wasn't Anaïs Nin who decided to break free of the bonds of bigamy and prison of deceit, which she created; it was the Internal Revenue Service upon discovering her income reported by both husbands on their tax returns. Nin had to come clean or face a prison sentence of a very physical nature, with bars and bunks—and back in those days—little, if any, time off for good behavior. What Nin had no way of knowing was that coming clean would lead her to experience a happiness she'd never known. She was finally free from an anxiety that tore at her soul from years of maintaining lies and leading a duplicitous life, and from even more years of unconsciously carrying a malefic ancestral torch. Nin was on a brave quest for individuation, and although there was much to scorn when viewed through the lens of a religiously ruled and patriarchal society, there was also much to praise in the creative and artistic life of the woman, and even more to explore—psychologically.

The primary obstacle between Nin and happiness was the "lie," or as her mother used say, "the Nin lies" passed down from father to daughter. Anaïs Nin, like her father before her, was a liar, but unlike her seemingly sociopathic father, Nin had a conscience, which in the long run benefited her and both of her husbands. She walked the balancing beam between the pathologies of the narcissist and the sociopath. It was her conscience that kept her from repeating her father's atrocities (and perhaps her lack of biological

children), while her loyalty to Hugo (and his to her) was her saving grace, even if it meant initially betraying the man whom she believed to be the true love of her life, Rupert Pole. The lies began early in life and progressed to such a degree that she ultimately ended up married to both her husband, *and* her lover. She had her loyal and dutiful husband Hugo, on the east coast, and her beloved end-of-life companion, Rupert, on the west coast. To keep her stories straight, she kept a "box of lies" wherein she wrote her lies on index cards so she could keep track of which lies she told each husband, so as not to confuse the lies she told husband number one, Hugo Guiler, with those told to husband number two, Rupert Pole. With her system of well-kept lies, Anaïs was determined to be the perfect wife for each of her husbands, but lived in terror, for "Anaïs knew what she had done: "what human beings only dream, I acted out. I obeyed the dream. But I was unable to free myself of guilt" (cited in Bair, 1995, p. 375). Nin traveled back and forth between New York and Los Angeles, telling husband number one she had to go to California to rest and write, while telling husband number two she had to meet with (nonexistent) publishers in New York. What Nin hadn't factored in when fabricating her stories was the weight of the lies on her own psyche.

The lies kept her imprisoned and weighted down by invisible yet ever present blocks to true happiness. They were also useful, as they provided her with the means to acquire a sense of sexual satisfaction and the experience of sensual fulfillment, which she otherwise never would have enjoyed. At first, upon discovering Nin as the other woman to June in the life of Henry Miller, I thought I'd found the story of an incredibly secure and fortunate woman who was a naïve adventurer. I came to discover, however, that Nin was a woman with a fragile and wounded soul with a narcissistic nature, who wouldn't

give up on living what she believed to be a fulfilled life—for anything or anyone. It was remarkable how Nin was able to explore her sexuality while balancing her extramarital affairs with her marriage, fulfilling her own desires above all else. Hugo accepted her and her lies, which in the beginning were truths, as Nin initially told him all about her feelings and how those feelings made her better for him, because they fulfilled her. Initially, the lies to the men in her life were to spare their feelings, but even as the lies became obvious, each of the men settled for being duped because they didn't want to risk losing Anaïs Nin altogether, had they confronted her.

When the Internal Revenue Service caught up with her and forced her to tell the truth (Bair, 1995), Nin found her way out of her prison of lies and through the truth, to a blissful happiness. For loyalty's sake, combined with practical reasons, she chose to remain legally married to Hugo and had her marriage to Rupert Pole annulled; however, it was her lover, Rupert, she continued to live with—married in spirit—until her death. When approaching death while losing her fight for life against vaginal cancer, Nin's brother visited her and when "Joaquín asked if she would like to see a priest to make a final confession. She said no, and confided to the diary that she had 'lived her life without such rituals and preferred to die the same way'" (p. 512). Perhaps it was the lack of imposed religious ideologies on her psyche that allowed Nin to have as many lovers as she had, for if she had been additionally burdened with such restrictions it is doubtful that she would have been able to fulfill her dream of living life as if it were a dream and to its fullest—as an individuated woman. And that would have meant the worst kind of betrayal—the betrayal of self.

Against the tides of the patriarchal times, Anaïs Nin managed to have a husband and a lover, or two or three, throughout most of her life. Her first notable affair and sensual love of her life, however, was with the yet-to-be-famed writer, Henry Miller, the then-married man who inspired passion in Anaïs Nin that she had never known before and didn't want to live without.

Chapter 6
Sabina Spielrein: Beyond Jung's Lover

The Other Woman and Mother of Depth Psychology

Sabina Spielrein was a pioneer in the field of depth psychology and a significant contributor to the systems of psychoanalysis and analytical psychology. Her contributions were not identified until 1977, however, because she was "the other woman" in Carl Jung's life, and because both Carl Jung and Sigmund Freud were guilty of usurping her work and claiming it as their own. Spielrein would never have received credit for her role in the field had it not been for the discovery of documents found buried in the cellars of the Palais Wilson in Geneva—the former headquarters of the Institute of Psychology. The cache was reviewed and documented by Aldo Carotenuto in his book, *A Secret Symmetry: Sabina Spielrein Between Jung and Freud* (1984). The cache includes Spielrein's diaries from 1909 to 1912; copies of her letters to Jung from 1911 to the last letter, presumed to have been written in 1918; and copies of her letters to Freud; along with letters from Freud, spanning from 1909 to 1923 (p. xiv). William McGuire's foreword in Carotenuto's book reveals the spirit of Sabina Spielrein, revived after 60 years buried in a cellar:

> She steps out of the shadow and takes her place on the stage, no longer a secondary character but—if we are to believe the thoughts and fantasies she confided to her diary—a central element in the development of Jung's conception of the transference and, as Dr. Aldo Carotenuto believes, in the formation of his idea of the anima and animus. (1984, p. viii)

William McGuire, also the editor of *The Freud/Jung Letters: The Correspondence between Sigmund Freud and C. G. Jung* (1974), speaks to Spielrein's participation in the formation of depth psychological concepts that today are referred to as Jungian or Freudian concepts, although, as the evidence shows, a number of early depth

psychological concepts were actually *Spielreinian*, as without Sabina Spielrein, concepts such as *transference* and *countertransference*, the *anima* and *animus*, and the *death instinct*—key theories that shaped modern psychoanalysis—might not exist at all. Sabina Spielrein's role as the other woman in Carl Jung's life undoubtedly influenced the manner in which she was cast into the shadows and denied her rightful place in history. Initially, Spielrein's work was basically ignored and belittled by her mentors, Freud, and Jung, yet both men took liberties and "borrowed" her concepts, only to adopt them as their own. In some instances, she was at least given credit for her contributions. In other instances, her work was simply stolen. Upon examining the buried documents found in Geneva, experts in the field believe Spielrein's seminal work was critical to the development of the field of depth psychology.

> John Kerr, author of *A Most Dangerous Method* (1993), wrote of Spielrein,
>
> She had a crucial contribution of her own to make, one that was potentially central to the overall structure of psychoanalytic theory. Yet that contribution, like her earlier protests as a patient and as a lover, was ignored and then deliberately obscured. (p. 13)

Kerr adds, "Of all the important people who later wished Spielrein forgotten, none had so desperately pressing reasons as did Jung. Spielrein had been closest to him during that personal transformation that first made Jung into a Freudian" (p. 13). Realizing her significance, Kerr expresses appreciation for her discovery, which provides another historical perspective:

> One has to understand just how obscure a figure Spielrein was to appreciate the discovery. Her bibliography comprised some thirty professional papers, a few of which had been cited in works by Jung and Freud. (One paper in particular had drawn an occasional mention in the secondary literature, for it was said to have anticipated Freud's later theory of a "death instinct."). (pp. 11-12)

The discovery of the Spielrein documents has led to the production of three films featuring Spielrein, to date. The first is an Italian production entitled *The Soul Keeper* (Ferri & Faenza, 2002)—titled *Prendimi L'anima* in Italian—written and directed by Roberto Faenza, and based upon Aldo Carotenuto's book, *A Secret Symmetry* (1984). *The Soul Keeper* is a fictionalized biographical adventure story. The second film is a Swedish production, entitled *My Name was Sabina Spielrein* (Felixson & Márton, 2002), directed by Elisabeth Márton. It is a biographical docudrama, which offers an accounting of Spielrein's life, using her personal journals as a guide along the way, allowing the viewer to bear witness to the intimate and vulnerable interiority of this woman, as she journeys through the most intense betrayals possible—from the loss of love to the loss of life. The third film produced, *A Dangerous Method* (Thomas & Cronenberg, 2011), directed by David Cronenberg, written by Christopher Hampton, and based on John Kerr's book, *A Most Dangerous Method* (1993), is Hollywood's fictionalized version with its focus on Spielrein's relationship with Jung and Freud. I chose this film as the inspiration from which to explore yet another story—this additional portrayal of Spielrein's life is not a fictional story; however, it is the story of a courageous woman's contributions to the field of depth psychology. The films and the books upon which they are based serve as a launching pad to explore much deeper aspects of Spielrein's life. I begin with the most recent production, to date—a Hollywood tale.

Hollywood's Spielrein

Sabina Spielrein was a whip-loving masochist begging to be punished. She progressed from being Jung's hysterical patient to his assistant and kinky lover, before becoming an expectant mother. The Whore/Madonna archetype was alive and well, and

played out—Hollywood style, in the film entitled *A Dangerous Method* (2011), directed by David Cronenberg. The only problem is, Hollywood lies. Filmmakers weave lies into the truth, and then declare the film as "based on the truth," which leaves indiscriminating audiences believing what they see. Sorting fact from fiction can be a difficult task even for discriminating audiences, especially when sadomasochistic sexual sensationalizing is introduced, as it was in *A Dangerous Method.* Such imagery stirs the senses and arouses, intrigues, or shocks audience members. In this film, Sabina Spielrein (played by Keira Knightley) serves as a canvas upon which the relationship between Carl Jung (Michael Fassbender) and Sigmund Freud (Viggo Mortensen) is drawn. Spielrein is used to make the story between the two men more interesting and compelling, and in this regard Cronenberg's success is clear. The lack of evidence suggesting that Jung and Spielrein practiced sadomasochism is also clear. There is none.

There is much more to Sabina Spielrein than is revealed in *A Dangerous Method;* and to his credit, Christopher Hampton displays Spielrein's intelligence as she presents *her* pioneering depth psychological concepts through Spielrein's conversations with both Jung and Freud. Unfortunately, the tactic of introducing fictional sadomasochism adulterated what may have been an attempt to credit Spielrein for her contributions to the field of depth psychology. It seems the filmmakers took liberties with Spielrein's childhood trauma, which included sexual arousal induced by her father's beatings, as her father directed his rage toward his wife upon his daughter (Bair, 2003, p. 87; Kerr, 1993, p. 33). Spielrein's association with sadomasochism is recorded in an entirely different context than represented by the filmmakers; it is derived from her working out her *sexual instinct* and *death instinct* theories, which were initially dismissed by Jung and Freud,

only to be "borrowed," or more aptly stated—stolen—by them when they came to realize the significance of Spielrein's concepts.

Adding to the inaccurate representations in *A Dangerous Method,* the jacket cover claims the film is "Based on the true story of Jung, Freud, and the *patient who came between them*" (italics added for emphasis). Spielrein did not come between Freud and Jung, as suggested by Hampton and Cronenberg. On the contrary, it was Spielrein who brought the two men together. She was the first patient diagnosed with hysteria upon whom Jung applied Freud's *psychoanalytic method*, following her admittance to the Burghölzli Mental Hospital in August of 1904, and it was her case that prompted communication between the men (Bair, 2003, p. 86; p. 108). The treatment was a success for Jung, and for Freud, and most importantly, for Spielrein. Prior to applying Freud's treatment to Spielrein, Jung had read about Freud's work but he had never met the man. Upon meeting him, Jung came to revere Freud as a mentor and father figure, and Freud looked upon Jung as a son who would take the Freudian torch and carry the work of psychoanalysis out into the world—the work claiming conflicts around sexuality as the basis for all neurosis (e.g., the Oedipus complex). Freud and Jung's relationship later became irrevocably severed over differences that had nothing to do with Spielrein (Jung, 1961).

Freud and Jung developed a close personal and professional relationship only to break it, and so too, did Jung and Spielrein. With the latter, however, the couple became lovers while Jung was treating Spielrein. The doctor had committed the taboo of becoming romantically involved with his patient; and the young, passionate, and impressionable Spielrein had unwittingly become the other woman to Emma Jung in the

life of Carl Jung. What had started as a doctor and patient relationship graduated to supervisor and assistant, followed by teacher and student, and eventually colleagues. Along the way, they became lovers. In addition to committing the taboo of adultery, Jung violated the protocol prohibiting romantic and sexual doctor-patient relations. His shady conduct didn't stop there, however, as rather than facing the consequences of his actions, or even attempting to extricate himself from his relationship with Spielrein in a thoughtful and responsible way, Jung abruptly spurned Spielrein and blamed her for the threat of a scandal—without even discussing it with her—he simply abandoned her, and proceeded to taint her reputation with rumors, by spinning the contents of their private talks into tales of a transference-affected patient gone awry. He realized his marriage to Emma—and his financially comfortable life style—was threatened, not to mention his reputation in the Zurich medical community.

The *Infidelity Complex* and Depth Psychology's Founding Fathers

Wrongfully blamed for exposing their love affair—a deed believed secretly undertaken by Emma Jung (Bair, 2003, p. 191)—and cruelly cast off by her lover, Carl Jung, Sabina Spielrein sought help by approaching Sigmund Freud with hopes of becoming his patient. According to Bair, Spielrein's mother "wrote Jung 'a moving letter,' telling him he had earlier 'saved' her daughter and should not 'exceed the bounds of friendship' and 'undo her now'" (p. 155). Jung's response to Spielrein's mother exposed his thought process: "'You do understand,' Jung asked, 'that a man and a girl cannot possibly continue indefinitely to have friendly dealings with one another without the likelihood that something more may enter the relationship?'" (p. 155). He further explained "that only a doctor would know where boundaries lay and would never

transgress them, because he was '*paid'* for his trouble [Jung's emphasis]. He argued that money alone would impose 'the necessary restraints' on his behavior" (p. 155). So, Sabina Spielrein was to revert from "friend"—and lover—back to "patient."

Before agreeing to meet with Spielrein, Freud contacted Jung for a referral, and rather than allowing his mentor and father figure to learn the extent of his involvement with Spielrein, Jung lied and told Freud that Spielrein had fantasies and the misfortune of falling in love with him, omitting to also say that they had formed a friendship—and were lovers. He portrayed Spielrein as a revenge-seeking culprit:

> A woman patient, whom years ago I pulled out of a very sticky neurosis with unstinting effort, has violated my confidence and my friendship in the most mortifying way imaginable. She has kicked up a vile scandal solely because I denied myself the pleasure of giving her a child. (In McGuire, 1974, p. 207: 03.07.1909)

The child to which Jung refers is the imaginary, or "theoretical" love child that was part of a fantasy both he and Spielrein shared. In a subsequent letter to Freud, Jung indicates that the child was not merely a fantasy child of Spielrein's, but a child they both imagined, "I discussed the problem of the child, imagining that I was talking theoretically, but naturally Eros was lurking in the background" (in McGuire, 1974, p. 236: 06.21.1909).

Freud overlooked obvious signs of culpability on Jung's part in Jung's response, and responded to Spielrein by advising her to deal with her problems without the involvement of third persons:

> Dr. Jung is my friend and colleague; I think I know him in other respects as well and have no reason to believe that he is capable of frivolous or ignoble behavior. . . . I would urge you to ask yourself whether the feelings that have outlived this close relationship are best suppressed and eradicated, from your own psyche I mean, and without external intervention and the involvement of third persons. (In Carotenuto, 1984, p. 114: 06.08.1909)

What is clear from this letter is that Freud was loyal to Jung above and beyond having any regard for the well-being of Sabina Spielrein. Freud then wrote to Jung, boasting: "My reply was ever so wise and penetrating; I made it appear as though the most tenuous of clues had enabled me Sherlock Holmes-like to guess the situation (which of course was none too difficult after your communications)" (in McGuire, 1974, pp. 234-235: 06.18.1909). Such a response is not surprising considering it came from a man versed in affairs himself, as evidence presented by John Billinsky and Peter Swales suggests that Sigmund Freud had had an affair with his live-in sister-in-law, Minna Bernays (Kerr, 1993, pp. 138-139). Even Aldo Carotenuto, author of *A Secret Symmetry* (1984), in spite of his unwavering support of Spielrein, joins the ranks of Freud and Jung—men blinded by infidelity—when supporting Freud's "clever" response to Spielrein. Carotenuto upholds Freud's behavior, "For his part, Freud, very diplomatically and, it must be said, with consummate astuteness, offers Spielrein the only honest and therapeutic advice" (p. 174). Carotenuto cannot be excused as unbiased, because he, too, had had "a sentimental liaison with one of his patients," resulting in his resignation in 1992 from his 31-year-long membership in the Italian Association for the Study of Analytical Psychology (retrieved from: http://www.psychomedia.it/jep/number20/carotenuto.htm on July 27, 2014).

As demonstrated by Jung, Freud, and Carotenuto, men in such positions would prefer to keep quiet any discussion on the topic of their infidelities, rather than face the consequences associated with their actions. Freud's recommendation that Spielrein "suppress and eradicate her feelings" was neither honest nor therapeutic, given that he was, in brief, telling her to keep her mouth shut. So absorbed in praising and protecting

one another, Jung, Freud, and even Carotenuto, failed Spielrein. Concerned with furthering themselves in their professional fields, both Freud and Jung were remiss or psychologically ill equipped to assist a woman they wrongfully accused and, equally wrongfully, rejected. Not only did they fail Spielrein; they failed psychoanalysis.

Spielrein confronted Jung and pressed him to share the truth of their relationship with Freud so she could work with Freud unhindered by the lie. Anxious to lay the scandal to rest, and hoping to keep Spielrein from working with Freud (and exposing intimate details of the true nature of their relationship), Jung conceded, and wrote Freud an apology letter clearing Spielrein of his false accusations.

> She turned up at my house and had a *very decent* talk with me, during which it transpired that the rumour buzzing about me does not emanate from her at all. My ideas… attributed the rumour to her, but I wish to retract this forthwith. Furthermore, she has freed herself from the transference in the best and nicest way and has suffered no relapse (apart from a paroxysm of weeping after the separation). (In McGuire, 1974; p. 236: 06.21.1909, italics in original)

While claiming his "perfect honesty" (p. 236), and asking Freud's pardon, "many times" (pp. 236-237), Jung continued to lie by omission with respect to the love affair.

> When the situation had become so tense that the continued preservation of the relationship could be rounded out only by sexual acts, I defended myself in a manner that cannot be justified morally. Caught in my delusion that I was the victim of the sexual wiles of my patient, I wrote to her mother that I was not the gratifier of her daughter's sexual desires but merely her doctor, and that she should free me from her. In view of the fact that the patient had shortly before been my friend and enjoyed my full confidence, my action was a piece of knavery which I very reluctantly confess to you as my father. (In McGuire, 1974, p. 236: 06.21.1909)

A psychoanalytic read of the letter leaves one with little room to doubt that there was more to the relationship than Jung was willing to admit. Jung's lack of the "perfect honesty" he professed is also evident, as he vacillated between excusing his behavior and

confessing, just as he vacillated between representing Spielrein as a former patient and a current patient (in McGuire, 1974, pp. 236-237: 06.21.1909).

Jung expressed remorse for his behavior, again omitting the obvious—that he had crossed the line and violated doctor/patient ethics. His guilt is evident: "I never the less deplore the sins I have committed, for I am largely to blame for the high-flying hopes of my former patient" (in McGuire, 1974, p. 236: 06.21.1909). The high-flying hopes had to do with Jung and Spielrein's imaginary son, *Siegfried*. In his initial accusatory letter of Spielrein, Jung had reduced their shared imaginary lovechild to his denial of narcissistic pleasure. He wrote, "I denied myself the pleasure of giving her a child" (in McGuire, 1974, p. 207: 03.07.1909). In that same earlier letter, Jung confessed to Freud:

> I nevertheless don't feel clean, and that is what hurts the most because my intentions were always honorable. But you know how it is—the devil can use even the best of things for the fabrication of filth. Meanwhile I have learnt an unspeakable amount of marital wisdom, for until now I had a totally inadequate idea of my polygamous components despite all self-analysis. (In McGuire, 1974, p. 207: 03.07.1909)

Clearly, Jung was experimenting with nontraditional intimate relationship configurations, and struggling with his own *moral complexes* around the subjects of polygamy and infidelity. Ultimately, Jung's relationship with Sabina Spielrein served as fodder for the relationship configuration Jung would soon thereafter create with Toni Wolff—a woman whose live-in presence in the Jung household, and open role as "Jung's Mistress," was tolerated against Emma Jung's wishes.

Because Jung was experimenting with Otto Gross's free love idea, he may have convinced himself that his affair with Spielrein was honorable, so that he could yield to his passion and sexual desires rather than following the dictates of society. Regardless, when the threat of a scandal arouse, Jung's abrupt change of heart—at Spielrein's

expense—exposed him as nothing more than a narcissistic lover. He had *used* Spielrein for his own pleasure for as long as it was convenient, and when it was no longer convenient, he discarded her. The societal pressures associated with what I call the *infidelity complex*—a deeply engrained cultural complex spawning from extramarital affairs—were greater, and required far more courage, honesty, and sacrifice than Jung was capable of at the time. Meanwhile, Spielrein quietly endured the stress and impact of the infidelity complex, and went about her work and continued to capture and record her innermost thoughts and feelings, and emotional condition, in her diary. She repeatedly expressed that she genuinely loved Jung, even though he betrayed her (Carotenuto, 1984). Jung's behavior exhibited that not only was he engaged in a case of countertransference; he was also engaged in a case of narcissistic love—as a narcissistic lover leaves when they are unable to use their love object to satisfy themselves. Jung was a narcissistic lover with both Sabina Spielrein, and her successor, Toni Wolff, the next "other woman" to Emma Jung, as Jung lived out his polygamous wish, after all.

In his letter to Freud retracting his allegations against Spielrein, Jung complimented Spielrein for freeing "herself from the transference in the best and nicest way" (in McGuire, 1974, p. 236: 06.21.1909). Freud followed up with a letter of acknowledgment to Spielrein, omitting any apology for his error in "divining" matters:

> I have today learned something from Dr. Jung himself about the subject of your proposed visit to me, and now see that I had divined some matters correctly but that I had construed others wrongly and to your disadvantage. . . . Please accept this expression of my entire sympathy for the dignified way in which you have resolved the conflict. (In Carotenuto, 1984, pp. 114-115: 06.24.1909)

Having found, in Freud, a place of refuge in the midst of Jung's deception, Spielrein expresses her feelings:

> I know only that he gave me a long sermon about all he had done for me and was still doing, that . . . well, what it all added up to is that he is just my doctor again. Yes! He said he thought he had committed a folly; it had not done me good; I want too much now because he was too good to me, etc. Anyone with the slightest insight into another person's soul will have guessed that I completely took leave of my senses. That he should say such a thing to me. . . . (In Carotenuto, 1984, p. 96: 06.09.1909)

Jung had blatantly lied to Sabina when he told her Emma was open to a polygamous relationship. He couldn't extricate himself from the relationship without admitting his deception, so rather than opting to being truthful with Spielrein, he kept up the lie, and added to his deception by falsely portraying himself to Freud as the victim of a patient gone awry—at least initially. Had Spielrein been a woman with less strength, fortitude, and emotional well-being, Jung's abrupt spurning may have caused her to regress into her previous illness; fortunately, it did not. Such was not the fortune, nor the experience, of Anna O.

The Remarkable Parallel Stories of Pappenheim and Spielrein

Anna O. was the patient and love interest of Doctor Josef Breuer in the early1880s (Cremerius, in Covington & Wharton, 2003). Anna O.'s real name was Bertha Pappenheim. She was Breuer's hysteria case whose story was memorialized when published in Freud and Breuer's *Studies on Hysteria*, in 1895 (Kerr, 1993, p. 194). Breuer was Freud's mentor and the man who conceived *the cathartic method* with the assistance of his patient, Bertha Pappenheim, whom he treated between 1880 and 1882. Diane Hunter, author of *Hysteria, Psychoanalysis, and Feminism: The Case of Anna O* (1983), explains how Breuer and Pappenheim stumbled upon the cathartic method while seeking to cure Pappenheim of her hysteria. Hunter writes that it was Pappenheim who coined the phrase *the talking cure.* In subsequent years, Freud furthered the development of the

talking cure, and called it *psychoanalysis* (1983). Hunter explains: "Bertha Pappenheim originated this [the talking cure] technique, and another patient, 'Elizabeth von R.' refined it by suggesting to Freud the method of free association" (p. 466). Pappenheim assisted Breuer similarly to the way in which "Elizabeth von R." assisted Freud; it was through the suggestions of the patients interested in curing themselves that the doctors compiled their treatment techniques.

It was 22 years after Breuer treated Pappenheim (Anna O.) using the talking cure that Carl Jung treated Sabina Spielrein, the first patient upon whom he used psychoanalysis. The Breuer and Pappenheim story in many ways is an earlier version of the Spielrein and Jung story: It is the "hysteria-diagnosed-patient engaged in transference, and the countertransference-gripped-doctor, love story." The parallels between the couples are uncanny: Both women were highly intelligent, considered attractive, and of Jewish descent, although Spielrein was a Russian and Pappenheim was German and Hungarian, and both women had lost sisters to childhood deaths (Pappenheim lost two sisters). Spielrein was Jung's "psychoanalysis" test case at the age of 19; Pappenheim was Breuer's "talking cure" test case at the age of 21. Spielrein was transference affected and fell in love with Jung; Pappenheim was transference affected and fell in love with Breuer; Jung experienced countertransference with Spielrein and expressed his affection for her; Breuer experienced countertransference with Pappenheim and expressed his affection for her. The similarities continue: Spielrein (along with Jung) imagined having Siegfried, a fantasy son; and Pappenheim (Anna O.) "developed a fantasy pregnancy during the course of Breuer's treatment" (Kerr, 1993, p. 194) and imagined having his child; and just as Spielrein unwittingly became the other woman to Emma Jung;

Pappenheim unwittingly became the other woman to Mrs. Josef Breuer. Lastly, Jung could have chosen a healthier and more conscientious way to break things off with Spielrein, just as Breuer could have chosen a less destructive way to break things off with Pappenheim.

In both cases, it was the interfering action of the wife that caused the man to break off the relationship with the other woman—again depicting the man as being at the mercy of woman, with no agency. Emma Jung wrote the letter to Spielrein's mother that started the scandal which caused Jung to suddenly break with Spielrein; and Breuer gave so much attention to Anna O. that his wife, "despairing over the amount of time her husband was devoting to the young heiress, had made a suicide gesture" (Kerr, 1993, p. 194). We will never know exactly what doctor/patient ethical lines Breuer may have crossed. Johannes Cremerius, however, provides an insight as to the destructive impact Breuer's abrupt break had on Pappenheim (Anna O.):

> [Anna O.] was the patient with whom Breuer had for the first time tried out the basic form of the cathartic method, which was later to become the analytic procedure. She too fell in love with her therapist. Breuer threatened to succumb to this love. His wife "rescued" him by offering him a choice: Anna O. or me. In contrast to Jung he decided in favour of his wife, before he became involved with the patient. Breuer's sudden, alarmed breaking off of her treatment plunged Anna O. into a severe crises which forced her to live for years in an institution dependent on morphine. (In Covington and Wharton, 2003, p. 77)

Breuer's taboo had consequences, and the result of his actions cost Pappenheim her progress, and her sanity—at least temporarily. Anna O. was the first psychoanalytic patient of record, and had Breuer's break with her been handled differently, she may not have spent much of the next decade institutionalized. In both Spielrein and Pappenheim's cases, it was the wife who pulled the man out of his engagement with countertransference, and in both instances the man returned to his wife—abruptly leaving

his patient/the other women—causing them to suffer sudden abandonment, and to endure the affects of the ruptured relationship.

In spite of the confusing relationships with their doctors, both Spielrein and Pappenheim went on to establish themselves as pioneering feminists, and both made noteworthy contributions to humanity. Spielrein developed important depth psychological theories, and went on to become the first depth psychologist to work psychoanalytically with children. Pappenheim became a leader in the German-Jewish feminist movement. She also organized *Women's Welfare*, promoted equal rights for women, and ran a home that provided food and shelter for infants. She founded *The League of Jewish Women,* and was enraged by the inequality of the sexes. "At the inception of the League, Pappenheim's feminism and her clear anger at men were unflagging: She appealed to women to reach a "certain independence," writes Marion Kaplan (1979) as recorded in *The Jewish Women's Archive.* Pappenheim overtly strove for independence for women and Spielrein professed the desire to be free and independent.

"Henri Ellenberger has written that great psychotherapists require great patients. Breuer's "Anno O.," the featured case in *Studies on Hysteria*, had been such a patient. So, too, in her own way, was Spielrein" (cited in Kerr, 1993, p. 184). Spielrein and Pappenheim were both extraordinary women and "great patients." They were exceptionally intelligent, talented, and driven women, who unwittingly became "the other woman" in the lives of their doctors while being treated for their psychological conditions. Would the savior-doctors, Breuer and Jung, have invested as much time in curing Pappenheim and Spielrein of their illnesses had they not experienced transference

and countertransference during the treatment? We will never know. What is evident, however, is that both patients suffered severely due to the manner in which their doctor broke with them, and equally evident is that neither Jung nor Breuer handled the situation in an exemplary manner.

Countertransference, Polygamy, or Infidelity? Jung's Dilemma

Jung had hoped to escape the consequences of his taboo relationship with Sabina Spielrein, and when confronted by Spielrein's mother, again he vacillated, this time between holding to his role as "friend," and claiming his role as "doctor." Ultimately, he chose "doctor," supposedly to guarantee his proper conduct. The missing detail in Jung's response to Spielrein's mother, however, was that Spielrein was, in fact, his patient, because as Bair revealed, "Burghölzli patient records show that her father paid him regularly for her Friday afternoon sessions" (2003, p. 155). The doctor/patient relationship was clearly intact all along and Jung sacrificed the integrity of that relationship, not by becoming friends, but by allowing the relationship to escalate to lovers—consummated, or not—they were lovers. Any argument as to who fell in love with whom first so as to place blame is merely a defense, and inconsequential, as is any argument suggesting Jung's behavior was influenced by Otto Gross, who "propagated the idea of free, polygamous love and the living out of the sexual drive without restriction" (Cremerius, cited in Covington and Wharton, 2003, p. 76). Jung was Spielrein's doctor, whom she respected and trusted; he delivered her from hysteria and then proceeded to use her as a subject in his Gross-inspired polygamous experiment. "He preached polygamy," Spielrein wrote in a letter to Freud (in Carotenuto, 1984, p. 93: 06.11.1909); "his wife was supposed to have no objection" (p. 93). The polygamy Carl Jung preached amounted

to infidelity, because Emma Jung wasn't about to agree to a polygamous arrangement at that time. Jung lied to Spielrein. A brilliant doctor, notwithstanding, Jung, the man, behaved like a scoundrel.

Not only did Jung abruptly reject Spielrein when threatened with a scandal, he used her patient status in an attempt to reduce her credibility when presenting her to Freud:

> [Spielrein] was so to speak my test case, for which reason I remembered her with special gratitude and affection. Since I knew from experience that she would immediately relapse if I withdrew my support, I prolonged the relationship over the years and in the end found myself morally obliged, as it were, to devote a large measure of friendship to her, until I saw that an unintended wheel had started turning, whereupon I finally broke with her. She was of course, systematically planning my seduction, which I considered inopportune. Now she is seeking revenge. (In McGuire, 1974, p. 228: 06.04.1909)

Jung further laments to Freud, "During the whole business Gross's notions flitted about a bit too much in my head. . . . Gross and Spielrein are bitter experiences" (in McGuire, 1974, p. 229: 06.04.1909). Jung tells on himself within this passage, as Freud is aware of Gross's belief in and support of free-love and polygamy. Still, Freud ignored the reference, sympathized with Jung, and dismissed Jung's conduct as though merely a countertransference challenge:

> They help us to develop the thick skin we need and to dominate "countertransference," which is after all a permanent problem for us; they teach us to displace our own affects to best advantage. They are a "blessing in disguise."
> The way these women manage to charm us with every conceivable psychic perfection until they have attained their purpose is one of nature's greatest spectacles. (In McGuire, 1974, p. 231: 06.07.1909)

The above passages reveal a complex—shared by Freud and Jung—which I call the *no-agency complex.* The no-agency complex is hearth and home for the narcissist playing out the victim archetype. Cremerius observed, "Freud's concept assumes: the patient

started it by falling in love with him, he merely reacted. Man is the victim of woman" (cited in Covington and Wharton, 2003, p. 76). Both Freud and Jung neglected to hold themselves responsible for their participation in the transference/countertransference relationship developed with their patients. Neither claimed agency, and both chose to consider themselves as victims to countertransference challenges. It is plausible to think they were blind to their narcissistic qualities as they clung to the victim archetype when faced with consequences for their behavior. Considering it was the early 20th century, and given their social class and gender, the men simply may not have been able to see through their sense of entitlement to their narcissistic behavior.

Freud's Affair with His Sister-in-Law, Minna Bernays

Freud and Jung forged together and supported one another through the demise of Jung's affair with Spielrein, but their relationship, too, would soon be torn asunder. Jung recalled the foreshadowing of his break with Freud in his memoir:

> Freud had a dream—I would not think it right to air the problem it involved. I interpreted it as best I could, but added that a great deal more could be said about it if he would supply me with some additional details from his private life. Freud's response to these words was a curious look—a look of utmost suspicion. Then he said, "But I cannot risk my authority!" At that moment he lost it altogether. That sentence burned itself into my memory; and in it the end of our relationship was already foreshadowed. Freud was placing personal authority above truth. (1961, p. 158)

Jung did air the problem, after all, though, as Kerr discovered. "However, to [John] Billinsky, in 1957, he [Jung] went considerably further, in the process adopting a posture of near-arrogance" (1993, p. 267):

> On the [American] trip Freud had some dreams that bothered him very much. The dreams were about the triangle—Freud, his wife, and wife's sister. Freud did not know that I knew about the triangle. And so when Freud told me about the dream in which his wife and her sister played important parts, I asked him to tell me some of his personal associations with the dream. He looked at me and said, "I

> could tell you more but I can't risk my authority." That of course finished my attempt to deal with his dreams. On that trip he developed severe neuroses and I had to do limited analysis with him. He had psychosomatic troubles and had for instance to urinate about every half an hour. I suggested to Freud that he should have complete analysis, but he rebelled against that because he would have to deal with problems that were closely related to his theories. If he would have tried to consciously understand the triangle he would have been much, much better off. (Cited in Kerr, 1993, p. 267)

So, the secret Freud couldn't discuss with Jung led back to his own affair with his live-in sister-in-law, Minna Bernays, an affair that Jung claimed to have secretly known about, as "Minna Bernays confided in him on his first visit to Vienna" (Bair, 2003, p. 164). Freud, understandably, would have been reticent to speak with Jung about his affair, because although complicit for self-serving reasons, Freud bore witness to Jung's scoundrel-like behavior toward Spielrein. Given his involvement with and regard for Bernays (Kerr, 1993, pp. 138-139), Freud could have been wary because of his knowledge of Jung's capacity to deceive and betray an innocent woman, and because of his need to hold women in high regard (Carotenuto, 1984, p. 115). The blowout between Freud and Jung over the issue of "authority" was in all likelihood actually a blowout over trust.

Freud and Jung's Differing Views on Incest Impacts their Break

Perhaps unbeknownst even to Jung was that what he considered the foreshadowing of their break over the issue of authority was the foreshadowing of their break over their differing views on the issue of incest. Jung writes,

> I knew in advance that ["The Sacrifice"] publication would cost me my friendship with Freud. For I planned to set down in it my own conception of incest, the decisive transformation of the concept of libido, and various other ideas in which I differed from Freud. To me incest signified a personal complication only in the rarest cases. Usually incest has a highly religious aspect, for which reason the incest theme plays a decisive part in almost all cosmogonies and in numerous myths. But Freud clung to the literal interpretation of it and could not grasp the

> spiritual significance of incest as a symbol. I know that he would never be able to accept any of my ideas on the subject. (1961, p. 167)

It seems evident that Freud would have clung to his literal interpretation because it was needed to uphold his theory of the Oedipus complex. And, also unbeknownst to Jung, Freud may have carried a heavier burden than Jung could comprehend because of Freud's personal struggle, not only with infidelity, but also with what may have seemed incestuous to him. Freud may have considered his own taboo of infidelity as being of even greater consequence than Jung's doctor/patient infidelity, because Freud's affair was with a family member—*his wife's sister*—thus, perhaps incestuous in his mind. Freud had had significant struggles while working on "totemism," as he expressed to Jung:

> In my work on totemism I have run into all sorts of difficulties, rapids, waterfalls, sand-banks, etc.; I don't know yet if I shall be able to float my craft again. In any event it is going very slowly and time alone will prevent us from colliding or clashing. I read between the lines of your last letter that you have no great desire for interim reports on my work, and you are probably right. But I had to make the offer. (In McGuire, 1974, p. 469: 11.30.1911)

Freud's letter suggests he had wished to correspond more with Jung while in the "rapids, waterfalls, and sand-banks," when working on totemism, published as *Totem and Taboo* in 1913; however, he had "read between the lines" and realized Jung had no desire for such correspondence. It seems Jung was unable to recognize the seriousness of Freud's struggle, even though Freud openly expressed his difficulty and even questioned his ability to "float his craft again." Jung answered, "Naturally I am extremely interested in the progress of your work; it will be of extraordinary importance to me also, even though, unlike you, I am in the habit of proceeding from the outside in" (McGuire, 1974, p. 471: 12.11.1911). Such an answer hardly opens the door for further intimate discussion.

In his finished essay, *Totem and Taboo* (in Gay, 1989, p. 481), Freud arrives at the conclusion that murder and incest are the first established and most offensive of taboos. It is plausible to think that Freud may have privately (consciously or unconsciously) suffered the consequences not only of committing the taboo of infidelity, but also of committing what he believed to be one of two primordial taboos—the taboo of incest—albeit, once removed, as his affair was with his wife's sister. "Authority" aside, what separated the men was the lack of trust between them. Neither man was wholly honest with the other with regard to their infidelities.

With such deep issues to explore, Freud needed an analyst he could trust, and he seems to have tested the waters with Jung, to no avail. Also, as indicated, sadly but understandably, Jung may well have been ruled out also because of his scoundrel-like behavior and poor handling of his affair with Spielrein. Freud couldn't exactly trust himself, either, because although Jung had behaved as a scoundrel, Freud had served as his accomplice. Both men were essentially guilty of collusion with regard to Spielrein. Freud could have agreed to see Spielrein and attempt to help her when she initially approached him, or he could have referred her to another of his aspiring psychoanalysts, but he chose not to because his loyalty was first and foremost to Jung, his colleague, who he believed would assist him with his aspirations of spreading psychoanalysis to the wider world (Bettelheim, cited in Carotenuto, 1984, p. xxviii). The last person considered by either of the men was the patient.

With Jung's, or better yet, Spielrein's assistance, which would have been unhindered by the lack of trust, and equally unhindered by complications associated with Freud's father transference to Jung, and the father-murder fantasy triggered by Jung

(1961, p. 157), Freud may have been able to undergo psychoanalysis himself. With a trusted analyst, he may have been able to get to the core of his own neurosis, and the resultant work may have changed the course and history of psychoanalysis. Ironically, it was largely Freud's inability to address his own neurosis that had caused Jung to lose faith and withdraw from further collaborations with him (1961, p. 167). It seems Freud was stuck between constellated complexes—the father complex, and the infidelity complex—and without a trusted analyst with whom he could work. Unable to trust anyone enough to speak of the truth of his private affairs, Freud, once again, failed psychoanalysis—the very method he worked so diligently to perfect and advance—and as a result, he also failed the psychoanalytical community. The men were at an impasse. Freud could not trust the young, arrogant, and philandering Jung, just as Jung couldn't trust the unyielding, staid, and dogmatic, Freud. The wedge came down between the Puer in Jung and the Senex in Freud, and neither man possessed the balance needed to be fully present to the other, let alone themselves, and certainly not to Spielrein.

Cronenberg and Hampton's film was accurate with respect to differences existing between Freud and Jung; however, Spielrein was not the wedge that split them. Conversely, Spielrein faithfully supported the work of both men, even after having been betrayed by them. She believed in and was faithful to psychoanalysis—the treatment method successfully used to cure her from hysteria—the treatment method begun by Breuer, further developed by Freud, and applied by Jung; which gave her back her life.

Spielrein Resolves the Repression Issue

Freud and Jung's differences, however, mounted, and according to Dr. Lionel Corbett, evidence suggests that one of the major causes of their break lay in their conflict

about the nature of libido and the primacy of sexuality in the etiology of neurosis (personal communication, September 3, 2014). Another conflict between the men was the subject of the nature of regression and repressed material; while the men argued, Spielrein worked on her thesis *Destruction as a Cause of Coming into Being* (1912) and provided a major contribution concerning the problematic aspect of repression.

To Freud's dismay, Jung aired their dispute publically in the psychoanalytical community. Jung recalls that he agreed with Freud regarding the repression mechanism at work in the dream content, but not in the universal sense with sexuality at the core of all conditions of neurosis as Freud insisted. In his memoir, *Memories, Dreams, Reflections,* Jung reflects:

> The situation was different when it came to the content of repression. Here I could not agree with Freud. He considered the cause of the repression to be a sexual trauma. From my practice, however, I was familiar with numerous cases of neurosis in which the question of sexuality played a subordinate part, other factors standing in the foreground—for example, the problem of social adaptation, of oppression by tragic circumstances of life, prestige considerations, and so on. Later I presented such cases to Freud; but he would not grant that factors other than sexuality could be the cause. That was highly unsatisfactory to me. (1961, p. 147)

Jung also expressed his views publicly at the Academy of Medicine:

> I am unable to vindicate any particular strength to incestuous desires in childhood as little as in primitive humanity. I even do not seek the reason for regression in primary incestuous desires or any other sexual desires. I must say that a purely sexual etiology of neurosis seems to me much too narrow. I base this criticism not upon any prejudice against sexuality, but upon an intimate acquaintance with the whole problem. Nobody can say of myself that I did not adopt Freud's working hypothesis. I found it works to a certain extent, but not always and not everywhere. (Cited in Kerr, 1993, p. 419)

Jung's perspective on regression differed dramatically from that of his mentor. He acknowledged the sexual component but did not share Freud's opinion that sexual drives

were at the root of every neurosis. Kerr clarifies their differences on this foundational issue:

> In analysis, Jung argued, we are typically dealing with mental products caused by regression. Where the patient fails to master his or her current life task, the energy needed for that task is displaced onto the sexual sphere and from there retreats backward to the incestuous objects of the Oedipal phase. But the resulting efflorescence of incestuous fantasies has to be understood as the consequence of regression, not as its cause. And the proper conduct of analysis should entail directing the patient back to the current life conflict, not in developing ad nauseam the full range of his or her incestuous fantasies. Without a proper understanding of regression, Jung warns, the analyst will inadvertently find him or herself in the untenable, and untherapeutic, position of encouraging the very thing that needs to stop, namely the regressive production of incestuous fantasies. (1993, p. 421)

It was a confluence of issues that came between them, including the believed basis for the cause of regression (i.e., in the early infantile state, or Oedipus phase). (Note: It seems the terms *repression* and *regression* are interchanged in the writings; the primary focus herein, however, is on the subject of repression, as in the context discussed, regression is a symptom of repression.) Spielrein was the least of their problems. Kerr examines the overarching climate and conflicts leading to their break:

> Ultimately, what broke them up was not their sexual secrets; these they had already fought to a draw in 1909. Nor was it the difference in their religious traditions; that, too, had been put to discussion in 1909 and seemingly resolved. Nor was it even their very real intellectual disagreements about how best to develop the canon of interpretation; these were long-standing and always secondary to the political advantages of continuing their association. What forced them apart was when these three different realms—the sexual, the religious, the theoretical—became hopelessly intertwined, and they could no longer talk about them. Not to each other and not to anyone else. It was from this more pernicious silence that psychoanalysis as we know it today, with all its contradictions, is descended. (1993, p. 511)

While the two men carried on with their grievances, creating a divide rather than unity in the field, Spielrein carried on with her work. A profound and latent discovery revealed that it was Sabina Spielrein who presented the hypothesis that resolved the

regression/repression conflict. “The death instinct”—now finally credited to Spielrein by John Kerr (1993, pp. 300-301, 313, 319), Aldo Carotenuto (1984, pp. xliii-xliv), Bruno Bettelheim (cited in Carotenuto, 1984, p. xxxv), and Johannes Cremerius, (cited in Covington and Wharton, 2003, p. 70)—is brought forth as the theory that solved the repression problem, which lay at the core of a significant argument between Freud and Jung. According to Kerr,

> her [Spielrein’s] theory showed why repression tended to operate specifically and inevitably against sexual wishes as distinct from all other wishes. The secret lay in how one defined sexuality. Freud continued to define it in terms of discharge and pleasure; just this definition made it difficult to conceive why it should be so regularly repressed. Spielrein, by contrast, realized that sexuality could be characterized in quite different terms—as seeking fusion rather than pleasure—and that once it was so conceptualized the problem of sexual repression virtually solved itself. (1993, p. 319)

Kerr also informs us that Spielrein had made the discovery several years earlier but didn’t know it: “The basic formula can be found in her Transformation Journal and in the letter-drafts of 1909” (p. 320). I’ll revisit this subject again in the next section, however only briefly, due to the limited scope of this writing.

Spielrein’s Death Instinct Theory

Freud and Jung struggled beneath the *monogamous cultural complex* wherein monogamy was considered the norm, and polygamy, the deviant; and there is no known evidence suggesting that either of the men worked to reconcile themselves with the destruction caused by their infidelity in the lives of “the other women” (Sabina and Minna), or in the lives of their wives (Emma and Martha), or even in their own lives. Spielrein was the exception, however, as she carried on and worked diligently, seeking to understand the underlying cause of such destruction. Ultimately, it was the sudden abandonment and harsh rejection that Spielrein suffered as a result of her role as “the

other woman" in Carl Jung's life that catapulted her into the depths of sorrow and despair, and eventually through to the discovery of new and significant depth psychological concepts, including "the death instinct." While in a state she describes as "deepest depression, hopelessly lost, and what have you," (Carotenuto, 1980/1984, p. 49; probably written in 1912), Spielrein, entrenched in her work, tells Jung of her discovery of "Stekel's interpretation of dreams," (p. 49). She quotes from Stekel's *The Language of Dreams* (1911), "Where death appears, the life urge can also be found. In the fairy tale about Godfather Death, the doctor asks Death to replace his waning life flame with a new one. What does Death answer? I cannot. One flame must go out before another can be lit!" She goes on to discuss the balance between life and death and the release of sexual cells, referring to Swoboda's law of the preservation of life—she continues developing the death instinct while persevering through a deep and personal state of depression resulting from being so callously abandoned by Jung.

With hopes of publication, Spielrein submitted her paper "Destruction as the Cause of Coming into Being" (1912) to Jung, as he was the editor of the *Jahrbuch* (*Jahrbuch Für Psychoanalytische und Psycho-pathologisce Forschungen,* trans.: *Yearbook for Psychoanalysis and Psycho-pathological Research,* aka, *"Jahrbuch"*). She had also presented her concepts to Freud and the Vienna Society (a group of early *Freudians*). It was Freud who was the first to recognize Spielrein's work as a contribution. He both praised and criticized Spielrein's work in a letter to Jung:

> Fräulein Spielrein read a chapter from her paper yesterday… and it was followed by an illuminating discussion. I have hit on a few objections… and I brought them up in discussion with the little girl. I must say she is rather nice and I am beginning to understand. What troubles me most is that Fräulein Spielrein wants to subordinate the psychological material to biological considerations; this

> dependency is no more acceptable than a dependency on philosophy, physiology, or brain anatomy. (In McGuire, p. 469: 11.30.1911)

Freud (and Jung's) initial inability to grasp Spielrein's psychological theory with its biological roots may well have thwarted a significant opportunity for depth psychological advancement. Considering Freud's *theory of drives* is biological, it seems plausible he would have been receptive to Spielrein's profound tie between psychological behavior and sexual biology, but her theory was dismissed by both men. What Spielrein brought to the fore was an opportunity to view the sexual instinct of the male as differing from that of the female, as "fusion and union" versus "discharge and pleasure," desires of the sexes—the former, the female desire; and the latter, the male desire. Such a dramatic shift in ideologies could have served to catapult women out of oppressed existences and subservient positions much sooner than history has allowed. What Spielrein was proposing could have liberated many individuals—both male and female—from their roles in trapped lives and oppressed relationships, as her approach was not driven by religion—but was biologically compelled.

Such a profound and radical new insight into the difference between women and men's psychology would have had social consequences. Had it been grasped, it could have influenced the course of history, not only with respect to gender equality, but also with respect to squelching taboos around nontraditional partnership configurations and nontraditional sexual relations. Marriages and divorces could have had very differing histories, too—softer and gentler histories—as a result of what could have been a shift in the predominant monogamous cultural complex in society, versus a staid one. Divorcing peoples could have escaped the confines of moral taboos and prejudices resulting from the beliefs of outmoded and stagnant religions—or religions gone awry. With the

recognition of relationship transitions as a result of natural and biological evolution rather than as a result of sin—or worse—personal failure, many souls in need of parting or departed from their "once upon a time loves," or their "obligated loves," could have found relief—and a fulfilled life, instead of living out a life of repressed suffering, due to deeply ingrained cultural complexes (often with religious roots).

The very men Spielrein so dearly respected, and whom she tried to enlighten, couldn't begin to grasp the significance of what I call Spielrein's profound *fusion-discharge theory*. This is understandable given the historical time and culture into which both Freud and Jung were born—not to mention the birthrights and liberties allotted to them simply because of their gender. Unable to recognize the existence, value, and significance of Spielrein's fusion-discharge theory, Freud and Jung stifled not only the work of depth psychology, but also the progress of gender equality throughout the 20th century. Furthering their failure, both men referred to Spielrein as "the little girl" rather than calling her "the woman," or even "the young woman," when critiquing her groundbreaking work. Freud and Jung were unconscious sexists.

Spielrein's fusion-discharge theory was overlooked; however, other theories of hers were not, such as *the destructive drive*, also known as *the death instinct*, which was misappropriated by Freud. The following is a record of Freud and Jung's correspondence pertaining to Spielrein. I begin with Freud's letter to Jung:

> As for Spielrein's paper, I know only the one chapter she read at the Society. She is very bright; there is meaning in everything she says; her destructive drive is not much to my liking, because I believe it is personally conditioned. She seems abnormally ambivalent. (In McGuire, p. 494: 03.21.1912)

Freud starts out complimenting her work, but also criticizes that which he does not understand—until seven years later—when he absorbs Spielrein's destructive drive theory into his own work, and then calls it *his* death instinct theory.

Jung follows Freud's lead in his response letter. He, too, criticized Spielrein and her work, only to later adopt her theories as his own:

> After a very promising start the continuation and end trail off dismally. Particularly the "Life and Death in Mythology" chapter needed extensive cutting as it contained gross errors and, worse still, faulty, one-sided interpretations. She has read too little and has fallen flat in this paper because it is not thorough enough. One must say by way of excuse that she has brought her problem to bear on an aspect of mythology that bristles with riddles. Besides that her paper is heavily over-weighted with her own complexes. My criticism should be administered to the little authoress in refracta dosi only, please, if at all. I shall be writing to her myself before too long. (McGuire, 1984, p. 498: 04.01.1912)

Kerr offers another perspective with respect to what Freud and Jung initially thought of Spielrein's "Destruction as the Cause of Coming into Being" (1912). Kerr writes, "Jung had lately misread her as describing a "death wish." And Freud had misconstrued her as speaking of her own characterological tendencies. Neither man took the time to grasp what she had accomplished" (1993, p. 404). Kerr's observations were correct, however, eventually, both Freud and Jung absorbed Spielrein's theories—and called them their own. Kerr brings Jung's betrayal to the fore as he recognized that "nowhere in [Jung's] 'The Sacrifice' (nor anywhere else in 'Transformation') was Spielrein's 'Destruction' paper cited" (p. 402). Even though Jung wove Spielrein's concepts into his work, he didn't even bother to pay her a footnote. Carotenuto also noted how "Spielrein's new paper allows [Jung] to find surprising connections with the second part of *Transformations and Symbols of the Libido,* but [Jung's] compliments alarm Sabina, who expresses in her diary the fear of being robbed of her ideas" (1984, p. 183).

Given Spielrein's experience with Jung and betrayal, such suspicions were understandable. On the other hand, Freud paid Spielrein a footnote, however an insulting one, considering he focused on the one concept he didn't understand rather than on the several concepts he stole from her:

> 2. A considerable portion of these speculations have been anticipated by Sabina Spielrein (1912) in an instructive and interesting paper {"Die Destruktion als Ursache des Werdens"} which, however, is not entirely clear to me. She there describes the sadistic components of the sexual instinct as "destructive." (Cited in Gay, 1989, p. 622)

Sexual instinct, nurturing instinct, anxiety dreams, punishment dreams, self-preservation, and *survival of the species* are among the similar psychologically oriented themes and theories brought forth in Spielrein's 1912 paper, seven years before Freud published his paper with the same themes. The similarities far exceeded any potential for coincidence, and although Freud's writing is clearer and possesses a maturity the young Spielrein had yet to acquire, that maturity cannot conceal the fact that he stole Spielrein's work. Moreover, Spielrein didn't "anticipate" Freud's work that would follow seven years later as Gay suggested; rather, she provided Freud with important pieces of the foundation from which he developed his later work. Spielrein had proven herself a significant contributor and founding member—perhaps more aptly stated—founding mother—in the field of depth psychology. Sabina Spielrein did not come between Jung and Freud, as Cronenberg's film suggests. Rather, Carl Jung and Sigmund Freud came between Sabina Spielrein and her acclaim as an equal founder in the pioneering field of depth psychology.

Just how much of Spielrein's work was incorporated into the body of Sigmund Freud's work, and later, possibly, Anna Freud's work, is questionable. What is clear,

however, is that Sigmund Freud essentially plagiarized Spielrein's "Destruction as the Cause of Coming into Being" (1912) and published several of Spielrein's ideas as his own in *Beyond the Pleasure Principle* (1920/1989). One may argue on Freud's behalf that he did, after all, extend a footnote acknowledging Spielrein. I would argue that stealing the horse and leaving an obscure note that he did so does not, in fact, keep the property in the hands of its rightful owner.

Peter Gay appends a biographical note regarding Spielrein to Freud's footnote. This memorialized note encompasses the likely extent to which Spielrein would have been recorded in history had it not been for the cache of documents found in the cellar at the former Institute of Psychology in Geneva:

> {Spielrein was a brilliant young Russian Woman who had gone into analysis with Jung for a severe emotional disorder, became involved with him, but recovered from both. Trained as a psychoanalyst, she spent some time in Freud's circle in Vienna. Upon her return to Russia, she practiced psychoanalysis, but in the late 1930s her name disappears. She was murdered by German soldiers during the Nazi attack on the Soviet Union.} (Gay, 1989, p. 622)

In his foreword to Freud's essay, "Beyond the Pleasure Principle" (1920/1989), Peter Gay also tells us that in 1923 one of Freud's earlier biographers, Fritz Wittels, suggested that Freud's preoccupation with death had to do with the death of his daughter, Sophie. It seems the biographer was attempting to reveal the inspiration behind "Freud's" death instinct. He was off the mark, however, as Gay explains:

> Freud acknowledged that Wittel's argument was plausible enough. But he vigorously denied that he had developed his theory of the death drive as a consequence of grieving for his Sophie: the chronology was against it. He had in fact virtually completed Beyond the Pleasure Principle in 1919, and circulated the manuscript among a few intimates, while Sophie was still flourishing and enjoying perfect health. The essay must be read not as an exercise in autobiography, but as a turning point in theory. (1989, p. 594)

The critical information missing in Gay's realization of this "turning point in theory," is the appropriate recognition of Sabina Spielrein and her seminal essay, "Destruction as the Cause of Coming into Being" (1912). Gay even points out, "As critics have not failed to note, *Beyond the Pleasure Principle* is more remote from Freud's clinical experience than earlier theoretical papers" (1989, p. 594). This break in cadence is because Freud essentially presented Spielrein's work as his own. The biographer searching for Freud's inspiration was left wanting because Freud neglected to properly credit Spielrein for her work upon which he drew his new "turning point in theory."

In his historical analysis of the origins of psychoanalysis, John Kerr is among the first notable authors to fully acknowledge and credit Spielrein for her contributions to the field of depth psychology, and specifically for her "death instinct" theory, which led to the resolution of the problem of sexual repression:

> She had continued to meditate on psychoanalytic theory and in the midst of writing up her study on the "death instinct" she suddenly realized that she had a very different contribution to make, one that in another age might have guaranteed her reputation. Her theory showed why repression tended to operate specifically and inevitably against sexual wishes as distinct from all other wishes. The secret lay in how one defined sexuality. Freud continued to define it in terms of discharge and pleasure; just this definition made it difficult to conceive why it should be so regularly repressed. Spielrein, by contrast, realized that sexuality could be characterized in quite different terms—as seeking fusion rather than pleasure—and that once it was so conceptualized the problem of sexual repression virtually solved itself. By any standard, hers was a remarkable insight, even if no one yet knew about it. (1993, p. 319)

Spielrein's death instinct theory was made of the gold that came out of the fire of transformation she endured following her betrayal by Jung, and rather than fully embracing the work for its value and significance, Freud and Jung criticized it for being laden with her own personal complexes. Had it not been for those complexes, the work they found fit to steal likely wouldn't have come into being, for it was her heartbreak

over Jung that catapulted her into her dark night of the soul, just as it was her strength, courage, and intelligence that led her back with the "death instinct theory" as her reward from her solitary journey. Spielrein's journey was a heroine's journey versus a hero's journey, for she traveled to the depths of the human interiority—not only of woman, but also of man. Had Freud and Jung had the integrity (or perhaps simply the vision) to credit her for her work, her contributions would have been noted alongside theirs for the past 80 years. Instead, history has the opportunity to catch up, to correct the record, to revise our understanding that this field was birthed in part by this woman.

Another Woman Added to the History Books

Those of us with heartbreak or tormented love experiences might understand why one may not want to dedicate time to remembering an old love, lost love, or forbidden love. Thus, we might empathize with Carl Jung's reluctance to acknowledge and remember Spielrein. However, as her doctor, teacher, lover, and the man who cured her of her neurosis, he owed it to Spielrein to set his own self-interests aside and adequately honor and acknowledge her for her valuable contributions to the field. Carl Jung's heirs will not allow publication of his letters to Spielrein, claiming they are "protecting privacy." It seems more likely, however, that they are concealing Dr. Jung's bad behavior. If Sabina Spielrein had been appropriately acknowledged and credited, she would have been recognized along with Sigmund Freud, Carl Jung, Eugen Bleuler, Josef Breuer, Alfred Adler, Auguste Forel, Otto Rank, and others, as a pioneering founder in the field of depth psychology.

John Kerr's opinion arrives too late to change history, but certainly not too late to clarify the facts and correct history:

> It was and remains a damning comment on how psychoanalysis was evolving that so unfair a rhetorical maneuver, one so at odds with the essential genius of the new therapeutic method, came so easily to hand. In the great race between Freud and Jung to systematize psychoanalytic theory, to codify it once and for all, a simpler truth was lost sight of: Sometimes a person is not heard because she is not listened to. (1993, p. 405)

Thanks to the letters, diaries, and documents discovered at the former Institute of Psychology in Geneva, and thanks to the contributions of John Kerr, Aldo Carotenuto, Bruno Bettelheim, John McGuire, Colleen Covington, Barbara Wharton, and Deirdre Bair, we are listening now.

Chapter 7
In Search of The Other Woman: Conclusions

A Retrospective of the Nature and Structure of the Study

The purpose of this study was to explore the nature, essence, and archetype of *the other woman* with the goal of understanding how and why women become involved in triadic relationships and to comprehend her lived experience, including her history, character, behavior, ideologies, and desires. I set out to explore how and why other women are *othered* (i.e., cast out or rejected in society), and the resultant effects, if any, upon them. The goal of my work was to understand the dynamics of the triadic relationship from the other woman's point of view, with the ultimate goal of assisting to ease the pain experienced by all parties involved in and affected by the often complex and problematic relationships that have repeatedly led to suffering, alienation, and heartbreak; and in extreme cases, even murder or suicide.

I commenced my work by seeking to establish the other woman's identity. I segued from there to researching her in film, literature (as several of the films researched were based on books), and the lived experience. I sought to identify, contrast, and differentiate the other woman stereotype and the other woman archetype. I examined the manner in which she was represented in the 100 years of feature films. I then ventured into and tended the other woman's psychic landscape via the dream before concluding my work by exploring the lived experience of two women whose stories were represented in fictionalized biographical films.

Using a depth psychological lens and specifically engaging with Carl Jung's *theory of the archetypes,* further developed by James Hillman and Pat Berry into what is now known as *archetypal psychology,* I examined the archetypal journeys of fictional

characters and real people on and off screen. I also borrowed from Carl Jung's *theory of the complexes* and Singer and Kimbles's *theory of cultural complexes*. I used the *hero's journey* concepts brought forth by Joseph Campbell, and the *heroine's journey* theory developed by Kim Hudson. I also engaged in dreamwork utilizing theories and practices developed by Sigmund Freud, Carl Jung, James Hillman, and Stephen Aizenstat.

Intuition was my guide when choosing films and subjects. Intuitive inquiry was my research approach, and organic inquiry was the primary of three methodologies, followed by alchemical hermeneutics and narrative inquiry.

Recapping the Research Approach and Methodology

Born of hermeneutics, the qualitative research approach known as intuitive inquiry suited my work well because it was developed as a "general approach for studying transformative experiences" (Anderson, 1999, p. 2). I examined such experiences throughout my work via the lives of "other women" represented as characters in film and literary works of fiction, and as individuals in nonfiction film and literary works. Intuitive inquiry was also well chosen because it can serve to prompt changes in one's thinking or inspire shifts in one's perceptions, and it allows for and perhaps even expects transformational experiences as readers of the study are prompted to observe and explore previously unexamined beliefs.

Organic inquiry was used as my primary methodology accompanied by alchemical hermeneutics and narrative inquiry. Organic inquiry was well chosen because it allowed me to use "my" experience as an instrument in the study without having to "bracket it out" as called for in other methodologies. Upon exploring the depth psychological perspective of each film, one can engage in the work by experiencing the

story and characters with an expanded awareness not readily available to the unconscious reader or viewer. Organic inquiry was also appropriate because of the numerous places wherein I discussed my experience and exposed my personal interiority, as in my childhood history revealed in my dreamscape. It allowed me to be vulnerable, which served to strengthen and deepen the quality of my work.

Alchemical hermeneutics was a valued methodological choice because of its acceptable "ways of knowing," within which I engaged throughout my research. As Drs. Romanyshyn and Goodchild explain:

> Alongside critical thinking, the researcher's dreams, feelings, intuitions, symptoms, and experiences of synchronicity are legitimate ways of knowing. Alchemical hermeneutics is so named because it makes a place for the transformation of the researcher in the doing of the work, as the alchemists of old were transformed. (2003, pp. 52-53)

Narrative inquiry was helpful when reflecting on the lives of fictional and nonfictional characters and individuals who inhabited the role of the other woman. This method of re-telling the story with a depth psychological lens contributed to the reader's ability to have a transformational experience. J. Creswell explains, "Narrative methodologies prioritize the *storying* of lived experience, believing that knowledge can be found in stories, and even more that we know by the means of the stories we tell" (2007, p. 53; italics in original). This is a method that prompts one to explore stories within stories—depth narratives.

I believe my chosen research approach and methodologies were well suited to my study and supported the telos of my work, "to re-vision the other woman." With an academically driven depth psychological perspective, I embarked on my dissertation journey.

The Genesis of The Other Woman

Considering that my primary research question was "What is the lived experience of the other woman?" and given that the telos of my dissertation was to "re-vision the other woman," it was imperative that I understood *who* she was—as it was clear at the onset of the study that she was much more than just a woman involved in a triadic relationship. I had to locate, examine, and contemplate her before I could attempt to represent her lived experience with any degree of accuracy let alone "re-vision her." An ontological study was required. I began my research by delving into the othering aspect of the other woman and found myself in a sea of the origins and challenges of woman, from her identity and bedroom relations, to feminism, cultural complexes, and individuation. While in the depths of my research, I realized that the "othering of woman" preceded "othering of the other woman" and that the struggle for gender equality was at the heart of both othering roles—as was the patriarch.

What I discovered was profound, yet so simple it was difficult to grasp. I had discovered that the genesis of "the other woman" lay not in her role in the triadic relationship, but in the "othering of woman." I explored numerous negative and positive stereotypes and dark and light archetypes—or aspects of archetypes, hoping to find "the one" I could align with and identify as the true "other woman," as it would be "her" lived experience that I sought to understand. I was on an archeological mission digging my way through dozens of stereotypes depicting the other woman in film, literature, and life, hoping to reveal that one true archetype—but I could not find her. She was eternally elusive.

Upon delving into the depths of the lives of many "other women," I came to

realize that the “elusive other woman” was doubly othered, first for being born female and second for being the third party in a triadic relationship. I was naively astounded to find that the “othering of woman” is not only man’s deed but also woman’s. I was both embarrassed and disappointed to realize my own culpability and how I added to the injustice suffered by “the other woman” when judging and rejecting women for their roles in triadic relationships. I, like many women so thoroughly indoctrinated by the patriarchy, upheld the very ideologies that oppressed the female gender.

Not all women were so conditioned. Luce Irigaray, Jean Shinoda Bolen, Judith Butler, Simone de Beauvoir, Barbara Walker, Sabina Spielrein, Anaïs Nin, and countless others challenged the patriarch, and—in essence—the othering of woman. These forging feminists recognized the need for gender equality and worked to further the progress of feminism. I stood on the shoulders of these giants as I entered into the shadows of society known only to and experienced only by one perceived in the dominant culture as “the other woman.”

In Search of an Elusive Archetype

I began my work with the premise that the other woman’s archetypal image was all but lost and needed to be rediscovered and re-visioned or re-imagined to do her justice—and to save her soul from suffering. With a depth psychological sensibility and the realization that stereotypes are created by egos while archetypes are born of primordial human images in the collective unconscious (Jung, 1959/1990), I dove into the depths beneath the ego and ill begotten stereotype hoping to find the dwelling place of the archetype. I searched in women’s lived experiences and in fictional storylines; I searched in the overarching archetypal journeys of women’s lives, and in complexes

within which individuals engaged as they played out differing aspects of archetypal roles. I located and followed common veins such as experiences of abandonment and incest, but also found that these themes were not only prevalent in other women's lives, but in all women's lives. I found several aspects of the archetype including the damsel-in-distress, the spoiled maiden, the fallen woman, Madonna, whore, and savior. I also found the victim, the rebel, the trickster, the domesticated woman, and the wild woman. I discovered myriad facets of the other woman archetype at differing stages in women's lives, but there was no *one* "other woman" to be found.

Although there was no *one* archetypal image of the other woman, there were several stereotypical constructs which were almost—if not always—associated with negative aspects of the feminine—for example, the slut, the home-wrecker, the whore, and the gold-digger. Positive qualities were rarely, if ever, identified. Moreover, there seemed to be few derogatory terms of equal weight attributed to males conducting themselves in the same manner as females when it came to sexual issues. A man who "sleeps around" with different partners is referred to as "player" or "playboy," whereas a woman is a "slut" or a "whore"; a man chasing after a woman for her money is an "opportunist," while a woman is a "gold-digger"; a male in the role of "the other man" is often considered a "rescuer," while "the other woman" is a "home-wrecker"; the list goes on. Females are denigrated and ostracized for the same conduct for which males receive accolades or at most, the mildest of social rebukes. The use of stereotypes and stereotypical terms to support gender inequality became obvious, as did the problem of gender discrimination.

The suppression of the feminine couldn't be denied, as the elusive other woman archetype was in essence subsumed by negatively construed stereotypes. It looked as though the archetype lost its light altogether and was only a mysterious shadow rather than a presence creating shadow. I believe this to be a result of the other woman having been collectively reduced to a negative projection and cast into the shadows of society's collective shame over failed marriages, broken families, and shattered dreams—all based upon society's distorted ideologies.

In the midst of my exhaustive search I found a passage by Jung that said, "No archetype can be reduced to a simple formula" (1959/1990, p. 179), and that "it has a potential existence only, and when it takes shape in matter it is no longer what it was. It persists throughout the ages and requires interpreting ever anew" (p. 179). I finally understood why the more I sought a clear representation of the archetypal other woman, the blurrier her image became. She could not be "reduced to a simple formula" (p. 179). She could, however, be re-visioned and certainly interpreted anew! My goal was within reach.

Jung also said, "The archetypes are the imperishable elements of the unconscious, but they change their shape continually" (p. 179). I understood Jung's message to mean that as archetypal forces are brought to consciousness, the archetypal shape, paradoxically, changes. This explained why the archetypal other woman's essence was everywhere, yet her image was nowhere to be found. Her essence—the archetypal pattern of her being—was eternal, however, her shape shifted. With this newfound awareness, I resumed exploring archetypal journeys of several "other women."

Revelations in the Journey of the Virgin and the Whore

When examining archetypal journeys, I relied on the established theories and structures known as Joseph Campbell's Hero's journey and Kim Hudson's Heroine's journey, which Hudson calls "The Virgin's Promise." Although I found both Campbell's and Hudson's concepts helpful, particularly when attempting to establish overarching archetypal journeys of other women's lives, I also found them limiting. Campbell's work—as Hudson pointed out—culminates at the conclusion of the masculine journey wherein the Hero brings back the boon for society, but the Hero falls short of genuine success due to his inability to fully be himself in the world. Such a feat would require an interior journey—a journey that surpasses the familiar terrain of society's Hero, a journey that delves deeply into one's personal psychic landscape. This is not an easy task for one unfamiliar with the interior terrain of one's own being.

In Hudson's work, the masculine Hero is contrasted against his shadow—the Coward, whereas the feminine Hero, or Heroine, the Virgin, is contrasted against her shadow—the Whore. According to Hudson, the primary difference between the Hero's and Virgin's journey is that "the Virgin shifts her values over the course of her story to fully be herself in the world" (2009, p. 21), whereas "the Hero is focused on developing his skills to actively do things that need to be done in the world" (p. 21). It is my belief that the ability to fully be herself in the world is what the other woman lacks, needs, and strives for; thus the other women is often found on a quest for individuation.

A shortfall in Hudson's work, however, is clearly her terminology. She reduces women by sexualizing the feminine journey when aligning the Heroine with the Virgin and the Coward with the Whore. I would argue that in individuation terms, the Whore is

often actually the Hero in the story, as she bravely ventures away from society's dictates to be herself in the world, whereas the Virgin is the Coward who remains confined under the rule of the patriarch—or worse, the Virgin is so in name only, expressing her sexuality in hidden ways while shaming herself and supporting society's dictates about the virtues of chastity. So, although Hudson's terminology fails, her theory stands.

100 Years of the Other Woman in the Fog of Film

By engaging depth psychologically with nonfictional and fictional other women represented through film and literature, I was able to "see through" (in James Hillman's sense of the phrase) to the intimate depths of the other woman. I was on a chthonic journey in the fog of film.

The other woman is no stranger to cinema, as 29 out of 84 Academy Award-winning movies had primary story lines involving the other woman or the other man (1929 was the first year awards were given). That represents 35% of all Academy Award-winning films. One could argue for a much higher percentage, if films with triadic relationship themes embedded in secondary story lines were also counted. I sought out recurring stereotypes and archetypes in the primary characters' roles in dozens of films, and focused on depictions of the other woman in 15 of those films. The most pervasive portrayals were other women as *innocents, unwed mothers, fallen women, damsels-in-distress, too-good mothers, gossips,* and *gold-diggers.* Stereotypes littered the field while the archetype remained elusive.

On the big screen, the other woman graduated over 100 years from being portrayed as an innocent maiden at the mercy of the patriarch to an accomplished businesswoman yielding justice and putting foul playing men in their place. She was

portrayed as the wrongfully judged "innocent love interest" in *The Avenging Conscious* (Griffith, 1914); the "innocent" and "abandoned" virgin bride duped by a scoundrel in *Way Down East* (Griffith, 1920); a "sly and savvy" social climber exchanging sex for a lifestyle in *Red-headed Woman* (Thalberg & Lewin, 1932); and the "victim" of child prostitution, turned "gold-digger" before discovering true love in *Babyface* (LaBaron, Griffith, & Green, 1933). She dominated the gossiping bitchfighting social scene in *The Women* (Stromberg & Cukor, 1939), and was the vulnerable abandoned maiden turned "hardened single mother" in *Peyton Place* (Wald & Robson, 1957), where she was also portrayed as the "vindictive daughter," and the "sexually abused step-daughter." The other woman appeared as the "new bride" and other woman to the over bearing mother-in-law in *Return to Peyton Place* (Wald, Harrington, & Ferrer, 1961), and was the "corpse" washed up on the shore after being murdered by the vengeful wife in *They Only Kill Their Masters* (Belasco & Goldstone, 1972). She was the "benevolent mother" of the *taboo love child*, Frankie, in *People Like Us* (Cohen, Orci, Townsend, & Kurtzman, 2012), and at the conclusion of 100 years, she found her way to autonomy and success as an "accomplished lawyer" giving a three-timing playboy his comeuppance in *The Other Woman* (Yorn & Cassavetes, 2014).

From 1914 to 2014, the other woman traversed from the "helpless victim" to the "empowered heroine" on the screen. Not only did "the other woman" emerge empowered, but also the "wife," and it was the other woman who helped the duped and betrayed wife become empowered. This shift marks the making of a powerful feminine myth for the other woman as well as for the preexisting partner, as the women neither blame or shame each other, and neither plays a victim role. There is an underlying danger

in this paradigm, however, which is the perpetuation of the practice of demonizing parties in the triadic relationship. We have moved from demonizing the other woman to demonizing the man, and while the field is filled with scoundrels it is also filled with innocent men. There are myriad scenarios wherein the circumstances leading to an affair are void of foul play. Sometimes people simply fall in love with someone other than the one to whom they are married. Falling in and out of love is a natural human condition. Demonizing one who falls in love while married to another is just another example of how society places false blame on those who chose to live out their lives with passion. The corruption of the triadic relationship comes not from the truth of such circumstances, but from the *lie*. When deception enters the equation, the heartbreak ante goes up as heroes and heroines become cowards and scoundrels. Conscious and compassionate uncoupling is a healthy alternative to deception and can help reduce the inevitable pain of heartbreak or separation not only for individuals involved in triadic relationships, but for all people experiencing the challenges of relationship transitions.

Lilith Emerges in Forbidden Hollywood Films

It was in Turner Classic Movies' *Forbidden Hollywood Films* (produced between 1930 and 1934; the first four years of the Hays code censorship) that I noticed the recurring use of the name "Lil" scripted for characters in "other woman" roles. Lily, Lillian, and Lil seemed to have surfaced from the collective unconscious during those first years of the Catholic driven censorship. This synchronicity led me to explore the legend of Lilith, a figure largely suppressed in Christian mythology. While on this quest, I discovered the work of Sigmund Hurwitz, who had researched the Yahwist's accounting of the creation of Eve, and the Priestly Codex texts spanning from 400 to 620

BC (1992, p. 179). Hurwitz discovered that Adam had rejected his first wife, Lilith, because she wanted to be "on top" in the bedroom! Upon excavating Lilith from the shadows of history, I discovered that the first "other woman" in Christian mythology was Eve! Eve was the other woman to Lilith in the life of Adam.

The No-Agency Complex from Adam to Jung and Freud

The earliest known power struggle over gender equality in the Adam and Lilith myth (wherein the couple were both made of the earth) was all but lost beneath the patriarchal representation in the Adam and Eve myth (wherein woman is said to have been made from man's rib). Just as we can now see how Eve was the first other woman to Lilith, we can also see how Adam was the first known male in Christian mythology to engage in what I have theorized as the *no-agency complex.* Adam engaged in this complex upon dodging responsibility and allowing Eve to be blamed for the couple having eaten the forbidden fruit in the Garden of Eden. Did Eve intuitively know it was the fruit of knowledge and openly disobey Adam when tempted by the serpent? We will never know. What seems clear, however, is that even though man inhabited the dominant role in society and elected to have the domesticated Eve by his side rather than the wild woman, Lilith, the blame for the perceived wrongdoing was still cast upon the woman. Adam claimed no-agency as Eve was blamed and shamed and relegated to the role deemed by the patriarch as the inferior sex.

Adam wasn't alone; he was part of a much larger group engaged in the no-agency complex. Multitudes followed, including—ironically—two of the most prominent figures in the field of depth psychology, Sigmund Freud and Carl Jung. Their complicity was clearly evidenced when Freud soothed Jung following the debacle when Jung abruptly

ended his love affair with Sabina Spielrein. Freud commiserated with his friend and colleague, Jung, in a letter: “They help us to develop the thick skin we need and to dominate ‘countertransference,’ which is after all a permanent problem for us” (in McGuire, 1974, p. 231: 06.07.1909). Freud then reveals his own susceptibility to the no-agency complex in this passage: “The way these women manage to charm us with every conceivable psychic perfection until they have attained their purpose is one of nature’s greatest spectacles” (p. 231). Freud simply dismissed Jung’s infidelity and scoundrel-like behavior toward Spielrein as though merely a countertransference challenge over which Jung had no control or *no-agency*. Confused and suffering from heartache, Spielrein approached Freud and asked him for help. Freud’s recommendation to her was that she suppress and eradicate her feelings (in Carotenuto, 1984, p. 114: 06.08.1909). He was, in brief, telling her to keep her mouth shut.

So deep are the roots of the no-agency complex that even Jung, the master in the field who developed the theory of the complexes, and his mentor Freud, were active, if ignorant, advocates. In this case, we see how the no-agency complex constellates with the infidelity complex. The fact that even the founding fathers in the field of depth psychology could be caught in these constellated complexes is evidence of not only their insidious nature but also their foreboding power. Such are the influences and the power of what I call *collective complexes,* another name for Singer and Kimbles’s *cultural complex.*

A Most Dangerous Complex

Originating in Jung’s theories of the complexes and archetypes, Thomas Singer and Samuel Kimbles (2004/2008) conceptualized the cultural complex, which they

describe as being "based on repetitive, historical group experiences which have taken root in the cultural unconscious of the group" (p. 7). A cultural complex can be extremely dangerous because it is much stronger than an individual complex due to the pull and influence of a conscious and unconscious collective. Many women in the role of "the other woman" are unwittingly caught in the grips of cultural complexes originating in church groups and social organizations. A cultural complex can possess a heavy and mysteriously depressive undertow that insidiously and powerfully pulls its victims into darkness.

The other woman falls prey to collective complexes because society's shame is heaped upon her. She is buried and all but lost beneath the weight of the collective negative judgment resulting from her involvement in the triadic relationship, whereas the male is often revered and even envied for getting away with having two lovers, or pitied and sympathized with for his "weakness." It is the other woman who is cast in the shadows of shame and held responsible for society's collective violations of social mores. The other woman is neither revered, nor envied, and similar to an unwanted pregnancy, the responsibility typically falls first and foremost upon the woman rather than being shared with her equally responsible partner. It is a dangerous plight for one to be caught in the grips of a cultural complex because it can cause severe psychological and somatic suffering. Even the strongest of individuals can fall prey to the pull of a powerful cultural complex.

The Resurrection of Mary Magdalene

Mary Magdalene was a woman buried deeply in the shadows of a Christian religion cultural complex. Magdalene is a spiritually and culturally significant feminine

icon in Christian mythology and was the other woman to the church in the life of Jesus Christ. Upon exploring the life of Magdalene, I found myself in a realm of obstacles that served to distort, obscure, and misrepresent her. I also discovered the influence and power of religious cultural complexes—so powerful that truth in history has been erased and along with it, the existence of prominent women.

Labeled a prostitute by the church, Mary Magdalene fell into the grips of a *Christian religion cultural complex* and has remained there for centuries. As Christ's confidant, she not only walked by his side, but also cared for and tended him through his crucifixion. And, although Magdalene was originally and historically represented in original European frescoes as a Saint, her image was—literally—erased from frescoes throughout Europe, and the truth of her life story had been all but erased from history (Asbo, 2011). Today, Magdalene is being resurrected and identified as "the Apostle to the Apostles," because the patriarchal accounting of her role in history has proven to be false.

Sadly, Magdalene was neither the first, nor the last "other woman" or "woman" the patriarch attempted to erase from history. There were countless others. Only now, women are finding their voices and speaking out in opposition to such injustices. The common practice of denigrating or erasing women and their contributions in history is no longer so readily accepted in Western cultures—at least not overtly.

The Emergence of Sabina Spielrein

Sabina Spielrein was another remarkable woman all but erased from history. She is mostly known for her role as the other woman and patient with whom Jung had an affair (before he became involved with Toni Wolff). Spielrein's story brings to light the human flaws of both Carl Jung and Sigmund Freud. Jung had been Spielrein's doctor,

lover, friend, teacher and colleague. He violated ethical standards by engaging in a love affair with Spielrein while she was his patient, and when threatened with a scandal wherein their affair would be exposed, Jung behaved as a scoundrel and abruptly and cruelly spurned Spielrein without even offering an explanation. Spielrein was so in love with Jung that she couldn't comprehend what happened. She was left mystified and became emotionally distraught. Jung's abrupt break with Spielrein led her into a dark night from which she emerged with her seminal paper on the *death instinct*, entitled "Destruction as a Cause of Coming into Being" (1912).

Sadly, Freud misappropriated Spielrein's work and included concepts that were clearly hers in his paper, "Beyond the Pleasure Principle" (1920/1989), published seven years later. He credited Spielrein in a mere footnote (in Gay, 1920/1989, p. 622). Freud was not alone when it came to mistreating Spielrein in the professional realm; Jung was also guilty. Those of us with heartbreak or tormented love experiences might understand why one may not want to dedicate time to remembering an old love, lost love, or forbidden love. Thus, we might empathize with Carl Jung's reluctance to acknowledge and remember Spielrein. However, as her doctor, teacher, lover, and the man who cured her of her neurosis, Jung owed it to Spielrein to set his own self-interests aside and adequately honor and acknowledge her for her valuable contributions to the field.

I chose to focus on Spielrein's professional contributions rather than her personal and deeply intimate experiences reflected in her journals because as I read her journal entries there were times when I felt as if they could have been mine. So similar were our tormented heart feelings and experiences! Also similar were our views on sisterhood and our desire to spare the wife of the man we loved from suffering. And, we both strove to

protect the reputations of the men we loved, even though they betrayed us in terribly cruel ways. My somatic reaction to these readings prompted me to mobilize into a self-care mode, which included limiting the scope of my exploration of her affair with Jung. Rather than focusing on the details of the intimate betrayal, I focused on her work and the lack of credit for her contributions to the field of depth psychology. Along the way, I was prompted to ask the question, "If Sabina Spielrein hadn't been "the other woman" in Carl Jung's life, would such professional slighting have occurred?" Unlikely.

Spielrein was tragically caught in two destructive cultural complexes. She was initially "othered" as the "other woman" in Carl Jung's life, and fatally "othered" as a "Jewish woman" under Hitler's rule. The Nazis executed Sabina Spielrein and her two daughters when she was 54 years old. After being buried for more than half a century in the cellars of the Palais Wilson in Geneva—the former headquarters of the Institute of Psychology—Spielrein's papers, journals, and letters were miraculously discovered. The cache was reviewed and documented in part by Aldo Carotenuto in his book, *A Secret Symmetry: Sabina Spielrein Between Jung and Freud* (1984). Spielrein has yet to find her rightful place in history, and although John Kerr, Aldo Carotenuto, Bruno Bettelheim, Deirdre Bair, Coline Covington, Barbara Wharton, and others have made significant strides toward this end, much work remains to be done to bring her justice. Sabina Spielrein was a woman on a path to individuation; and she was a heroine.

The Whole Woman Archetype

Let's go back to the beginning before the resurrection of Mary Magdalene and the emergence of Sabina Spielrein; to the realization that it was not the *wild woman,* Lilith, but the *domestic woman,* Eve, who was the first known other woman in Christian

mythology. Once again, we see how the mixed perceptions and juxtaposition of Eve's and Lilith's stories demonstrate the interchangeable nature of women's roles. It also reveals the ever-changing nature and origins of the other woman—it is no wonder the archetype was so elusive! Man's rejection of woman as equal became the seed of an age-old war between *Lilith* and *Eve*—the two archetypal aspects of what I deem *The Whole Woman Archetype*, an archetype that was torn in two and all but lost in the shadows of the dominating patriarch.

Upon rejecting the wild woman, Lilith, as his equal, Adam also denied the wild man within himself. This was the undoing of both the whole woman and the whole man. Adam's ego led him to reject his equal in the bedroom and along with his equal in bed he also rejected authentic passion in the love relationship—he rejected his inner wild as well as the wild woman, and has craved its presence ever since, thus his eternal search for passion in the arms and lives of other women. He created an unsettled emptiness within himself that he has been unable to fill. He goes out to war, to conquer in business, to acquire wealth, and to have affairs, while the underlying need is to balance masculine and feminine energy within his own psyche—to be a whole man—domestic and wild, capable of engaging with an equal whole woman.

Women living out the maternal Eve aspect of the whole woman archetype have been aggrandized by church fathers, and—from the point of view of the patriarchy—represent the whole of woman, the ideal woman. This domesticated woman has been driven to despise and fear those sexually seductive, creative, untamable, and independent women living out the Lilith aspect of the whole woman archetype. The patriarch's campaign to elevate Eve and erase Lilith has been so successful that woman has been at

war within herself for eons, driving out the very aspects of her nature which are needed to experience the wholeness of her being—or individuation.

The "Original Sin" Myth Re-visioned

To my astonishment, my research led me to the realization that not only does "the other woman" need to be re-visioned, but also the myth of the "original sin." In re-visioning this myth, I would say that it was Adam, not Eve, who committed the original sin when he rejected Lilith for demanding equality in the bedroom. Therein lies the origin of the patriarch's discrimination against women. While denying woman equality in the marital bed, man still craved her passion—so he resorted to deceiving Eve while secretly embracing Lilith as "the other woman." Eve's discovery of Adam's deception aroused jealousy in her and rather than focusing on Adam as being responsible for his infidelity, Eve blamed Lilith; and the two halves of the whole woman went to war with one another and have been fighting ever since. As the women fought, men slithered about claiming no-agency with regard to matters of infidelity. This is a pattern we see played out time and again, and especially in feature films produced in the first half of the 20th century.

Survival and the need for food and shelter dictated woman's relationship with man. Discriminated against and denied equality since the beginning of time, woman, in need of basic living sustenance, became a slave to man's desires—in the marital bed, in the other woman's bed, and in the brothel bed. Lilith was shamed for her role as "the other woman," or prostitute—even though that role was the outcome of man's rejection of her as equal—and Eve was also shamed, not for being the first "other woman" to Lilith, but for desiring knowledge and partaking of the fruit in the Garden of Eden. Eve was denigrated and Lilith was demoralized as the patriarch resisted the fact that women

were equal and looked down upon females as beings of an inferior sex. By elevating Eve and turning her against Lilith, man got away with his philandering and duplicitous behavior. And tragically, women living out the Lilith aspect of the whole woman archetype were buried in the shadows of society's shame—they'd been condemned to carrying an age old burden resulting from *man's original sin—the denial of women as equal to men*.

The Other Woman Re-visioned and Re-imagined

The telos of this study was to re-vision or re-imagine "the other woman." On my journey to this end, I began an exhaustive search wherein I had to delve beneath numerous stereotypes before I was able to find only blurred images comprising aspects of the ever-elusive archetype.

I was led back in time to the myth of Adam and Eve, where I discovered Eve was the first "other woman" to Lilith. I then explored the history of Mary Magdalene, the other woman to the church in the life of Christ, before leaping forward in time to the early 20th century and found Anaïs Nin having affairs with her therapists (and many other men) while on a quest for individuation. I also discovered Sabina Spielrein in the early 20th century. Spielrein—an almost forgotten heroine and founding mother in the field of depth psychology—was the patient, student, and once upon a time love interest of Carl Jung. I moved from exploring the lives of women in history to exploring the lives of women portrayed in film, both fictional, and real people. The other woman was a damsel-in-distress on an ice floe going down a river; she was sold into prostitution by her father; she had fallen into forbidden love with a clergyman with whom she bore a secret love child; she traded sex for a life style with rich men; she fell in love with a dirty

scoundrel; was raped by her stepfather; suffocated by her mother-in-law, killed by a vengeful wife; and abandoned by her child's father; before finally emerging as a triumphant, successful, and independent woman. She was Hera, Eve, Helen, Mary, Sophia, and most prominently, Aphrodite. The other woman was every woman, yet she remained elusive.

I was unable to locate the archetype of the other woman until the very end of my study, when I realized she was elusive because she was no longer a whole woman. She had been split in two! She had become wild *or* domestic, rather than wild *and* domestic. She was Lilith *or* Eve, rather than Lilith *and* Eve. The shape of the archetype of today's other woman has shifted, indeed, and she is no longer elusive. We can re-vision and re-imagine her no longer as "the other woman," but as "just another woman"—striving to balance her masculine and feminine energy while integrating her wild nature with her domestic nature. The other woman is just another woman often found on a quest for individuation, as she lives out the journey of the *Whole Woman Archetype.*

Final Thoughts

During the course of this study, I was surprised by the power, influence, and force of religious cultural complexes. The first surprise came with the discovery of the impact of the Hays Code and the power of the Catholic-driven censorship in film. I was later surprised by the power of cultural complexes upon exploring the Lilith myth. The realization that I had fallen prey to a collective complex of a religious origin helped me to understand not only the source of my own pain, but also the pain of many similarly conditioned women—and men. I also wondered if and how being raised Catholic may have affected the level of intensity of the pain of my experience. I am convinced it most

certainly had an impact. Moreover, it was initially difficult for me to comprehend how the man with whom I was involved could be so oblivious to the pain I endured while in relationship with him. I now realize that it was impossible for him to understand my plight: First, because he was not a woman; second, because as a man he engaged in the no-agency complex, and third; because the burden of the negative collective complex, which I named the infidelity complex, falls primarily upon the woman. Many men may also suffer; however, the origins of men's suffering differs from the origins of women's suffering—therein lies the reason many men seem to be lacking in empathy and compassion when it comes to women's pain. They aren't under the influence of the complex known to the woman so they cannot imagine or comprehend her experience.

When approaching this study it never occurred to me that the subject of the other woman would become a feminist piece as well as a film piece. It was Dr. Nuria Ciofalo who suggested the idea, and my immediate reaction was to dismiss the idea of a feminist point of view as completely irrelevant. I was exploring heartbreak and the pain of living in the shadows of love, not feminism! My reaction to Nuria's suggestion was similar to my reaction to Dr. Lionel Corbett when he suggested that I was working on understanding my father's relationships through my relationship, which served as the impetus for this study. Ideas I initially reacted to as irrelevant were, in fact, most relevant. I hold both of these professors in high esteem and warm regard. They held the field open for me as I persevered through complex after complex before finally finding my way through the stereotype-littered terrain to the elusive archetype—*the whole woman!*

Future Work

There are several possibilities for future work in the field of depth psychology wherein this work could serve as a foundation. First, the field of depth psychology could undoubtedly benefit from the translation of the balance of Sabina Spielrein's work from Russian to English. I suspect that a thorough exploration and examination of the content of those findings could reshape the history of depth psychology, by honoring women as equals in the fields of life, and depth psychology.

Additional possibilities for future work in the field of depth psychology are plentiful. For example, studies could be conducted wherein one could:

- Explore the lived experience of the wife or pre-existing partner and the male involved in the triadic relationship to see if and how their experience differs from that of the other woman.
- Research men and women who are compelled to begin a new intimate relationship before exiting an existing intimate relationship, with the goal of identifying underlying drives, fears, and motivations.
- Research how feminism is "othered" with the goal of discovering the origins of the othering of feminism.
- Research the impact and effects of feminism on members of the Millennial generation.
- Explore the experiences of individuals in same-sex triadic relationships.

My final thought to share with the reader of this study is that this research experience proved to me that one must truly travel into the depths to produce work that is of depth. The forging pioneers in the field of depth psychology have paved the way for

those of us finding our way through darkened landscapes to follow. We have a foundation from which to explore the work and expand the field of depth psychology. And for that I am eternally thankful to those teachers and depth psychologists before me—flawed geniuses, though some may be—I am ever grateful to have had them as my guides throughout the course of this work.

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Appendices

Appendix A: Informed Consent Form

Title of the study: Revealing the Lived Experience of the Other Woman: An Organic Inquiry Study

1. I understand that I will be asked a series of questions, including narrative story inducing open-ended questions, on the topic of my experience or involvement in a triadic relationship. (A triadic relationship in this context is where a third person becomes involved with an individual already paired in an existing male-female dyad relationship.)
2. I understand that I may be identified with a fictitious name unless I specifically ask, and agree in writing, to have my actual name used.
3. I understand the information I share will be used with the goal of understanding the lived experience—psychologically, emotionally, spiritually, and physically—of the other woman.
4. The purpose of this study is to explore and understand the lived experience of the other woman with the goal of discovering ways of healing the trauma involved in and around triadic relationships.
5. I understand some questions may cause stress and psychological discomfort, and that I may break from or discontinue the interview at any time.

6. I understand that it may benefit me to seek psychological assistance, if I am not already doing so, and I am responsible for doing so should the need arise.
7. I agree to allow Ginger Swanson to interview me on the subject of "the other woman" and to capture the interview on video.
8. I understand that a separate "Interview Release Agreement" will be presented for my signature before interviews begin. Video coverage of my interview will *not* be held in confidence and is subject to being available for public viewing. (Refer to Interview Release Agreement.)
9. I realize this work is of a research nature, which may evolve into commercial works, and would offer no direct benefit to me. This interview material will be used to understand and reveal the dynamics at play in triadic relationships.
10. Information about this study, including the arranged time and date of interviews, was discussed with me by Ginger Swanson. I am aware that I may contact her by calling the number provided between 9 a.m. and 4 p.m. PST, Monday through Friday.
11. My participation in the study is voluntary.
12. I am not receiving any monetary compensation for being a part of this study.

Signed: _____ Date: _____

Appendix B: Interview Release Agreement

1. I consent to the recording of my image, voice, and statements, on and off camera, and grant full use without charge to Ginger Swanson and her assigns, licensees, and successors the right to copy, reproduce all or a portion of the statement, including my image, voice, content (e.g., on/off camera interviews) for academic or commercial use, in fiction and/or non-fiction works, including: digital and print articles, books, video and film works, herein referenced as "the works."
2. I elect and agree: (Initial one)

a. I elect and agree to the use of my actual name for credits/identification/etc. in "the works": (Initials) _____ Date _____

b. I elect and agree to the use of a fictitious name to represent me in "the works": (Initials) _____ Date: _____

3. I release Ginger Swanson and her assigns, licensees, and successors from ay claims that may arise regarding the use of the "interview" including any claims of defamation, invasion of privacy, or infringement of moral rights, rights of publicity or copyright. I acknowledge that I have no ownership rights in "the works."
4. Ginger Swanson is not obligated to utilize the rights granted in this Agreement.

I have read and understood this agreement and I am over the age of 18. This agreement expresses the complete understanding of the parties.

Signed: _____ Date: _____